

**The image of reality: its relationship to
photography.**

by

Jessica Mirembe Seymour Ball BA(Hons)

Submitted in the fulfilment of the
requirements for the degree of
Doctor of Philosophy

Signed statement of originality

This Thesis contains no material that has been accepted for a degree or diploma by the University or any other institution. To the best of my knowledge and belief, it incorporates no material previously published or written by another person except where due acknowledgement is made in the text.

A handwritten signature in black ink, appearing to read 'Jessica Ball', with a horizontal line drawn through the middle of the signature.

Jessica Ball

Signed statement of authority of access to copying

This Thesis may be made available for loan and limited copying in accordance with the Copyright Act 1968.

A handwritten signature in black ink, appearing to read 'Jessica Ball', with a horizontal line drawn underneath it.

Jessica Ball

Abstract

Since the inception of photographic print processes in the eighteenth century, our relationship with photography has been largely through the photographic print. However the photographic print contains none of the essence present at the moment of the image's exposure. This is contained within the exposed light-sensitive negative film that produces the print. The film is a physical record of the light that was present at the time of the image's exposure. While it verifies the light that once existed, it does not and cannot possess the qualities of the image viewed through the viewfinder of the camera.

This research project investigates the different means and methods of producing minimal imagery that possess the qualities of the image viewed through the viewfinder of a camera. These are: the subject of the image (the representation) that is created by the subject itself (reality); the reliance upon the passage of light to produce the image; and the transformation of reality into an image. Due to their realization these images are continually forming, so emphasis has been placed on subject matter that facilitates extended viewing periods. This investigation has resulted in an exhibition of artworks, which produce such imagery through a three-dimensional apparatus. I have termed these artworks 'photographic-like' imagery as the imagery is constructed to appear photographic and references the photographic print, but is never derived from photographic negative film. In effect the role of the negative film is usurped by the three-dimensional apparatus.

Throughout the research project certain artists have been influential in the development of the topic. Contemporary photographers Merry Alpern and Sophie Calle view reality through the camera lens and

document their voyeuristic obsessions; in their work I see a desire to view reality through the viewfinder of a camera. Light is the basis of many photographic processes and is central to my work. I consider James Turrell and Robert Irwin, who manipulate light, to be photographic artists. As in their case, my artworks, rely upon a three-dimensional apparatus. The work of Anish Kapoor and Donald Judd also influenced my decisions.

The aim of this research project has been to produce photographic-like imagery through a three-dimensional apparatus: this imagery is a re-presentation of reality, not a representation of reality. The significance of my project is the three-dimensional manner in which the research was undertaken, and the results, photographic-like imagery. In conclusion, the impetus for this project was the image forming within the viewfinder.

Acknowledgements

A very special thank you to my Supervisor Anne MacDonald for her endless support and guidance, thanks also to the academic staff of the Tasmanian School of Art at Hobart, University of Tasmania. My peers, friends and family contributed in so many ways to the realisation of this project, this I gladly acknowledge. Lastly, thanks to the technical staff at the Tasmanian School of Art at Hobart, who made the seemingly impossible achievable, my editor Patricia Scott, and Simon Ancher to whom I am indebted.

Contents

Abstract..... iii

Part One: The Central Argument

Central Argument..... 1

Introduction to the Project 6

The Parameters of the Investigation 12

Part Two: Related Art Practices & Theoretical Texts

‘Looking for pleasure’ 16

Merry Alpern – Sophie Calle

‘The self falling silent’..... 31

James Turrell – Robert Irwin

‘Inherent beauty’ 45

Donald Judd – Anish Kapoor

Part Three: How The Project Was Pursued

1997 55

1998 69

1999 86

2000 96

Part Four: Conclusion..... 107

Appendices

1. List of Illustrations..... vii

2. Bibliography & Influential Texts..... xviii

3. Curatorial Project Liquid Evasions...flirting with the surface: the exhibited work..... xxv

4. Artist-in-Residence: the work..... xxx

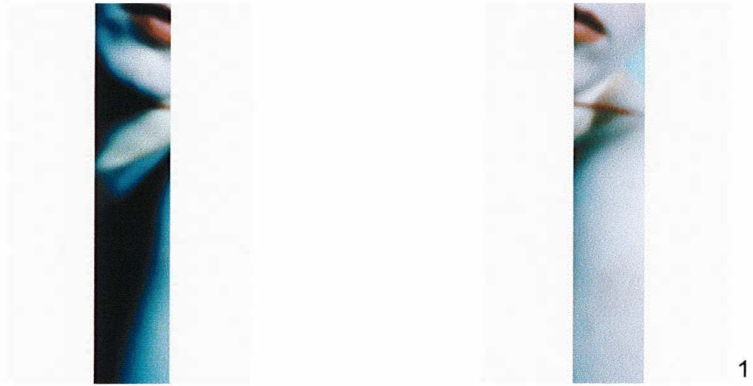
5. Curriculum Vitae xxxiv

PART ONE

THE CENTRAL ARGUMENT

In this investigation my topic is: the production of photographic-like imagery, through the construction of a three-dimensional apparatus.

Throughout, two areas of investigation have consistently been at the forefront of the research: the photographic print and three-dimensional artwork. The relationship between these two areas has developed and evolved during the course of the project.



(left & right)

Jessica Ball

*Images from The Darkening Room series 1997, Chromogenic Prints,
50 X 40 cm.*

The term 'photographic print' encompasses a variety of means of producing an image as a photographic print. In brief these are:² the black and white print, known also as a Silver Gelatin print and the Colour Photographic print, referred to as a Chromogenic or Type C print. These two

¹ *The Darkening Room*, was a collaborative photographic and written work with Clifford Davy.

² This discussion is concerned with the most common means of presenting a photographic print as a result of a photographic negative. A photographic negative is formed by the exposure of light-sensitive negative film within a camera body. Processes such as the Photogram, known also as the Shadowgram, are excluded from this discussion, as they are not the result of a photographic negative. Positive Slide film is also excluded as it does not result in printed photographic imagery.

means of producing a photographic print rely on the two-step process as follows:

- the exposure of light-sensitive negative film within a camera body, the result of which is a negative image formed on negative film
- the projection of this negative image onto a light-sensitive material, the result of which is a positive image, the photographic print

The resulting print is a representation of reality. The image depicted may not reproduce the colours accurately; may not be true to life or scale; nor have been visible to the human eye prior to the existence of the print. As such, this image can only operate as a representation of reality. Yet the image that is viewed in the viewfinder of the camera, prior to the exposure of the light-sensitive negative film is more than a representation: it is reality transformed by being viewed through a camera. In 1833, William Henry Fox Talbot wrote in reference to the early photographic process of viewing reality, the camera obscura:³

this led me to reflect on the inimitable beauty of the pictures of nature's paintings which the glass lens of the Camera throws upon the paper in its focus – fairy

3

The photographic camera derives directly from the camera obscura. This was originally, as its name implies, literally a dark room, with a tiny hole in the roof, wall, or window shutters through which the view outside was projected upside down on the opposite wall, or on a white screen placed opposite the hole. *The Focal Encyclopedia of Photography: Desk Edition*, Focal Press, London, 1969 p. 135. Contemporary photographer Edgar Lissel utilises the camera obscura to create his photographic work. The *Raume (Spaces)* series was constructed in private apartments and the work records the images entering the darkened rooms whilst simultaneously recording elements of the rooms. Chairs, tables and vases render as solid white cut out forms in front of the image created by the camera obscura. See Lissel, Edgar, 'Plato's Cave', *European Photography*, Volume 19, Number 63, Issue 1, Andreas Muller-Pohle, Germany 1998.

pictures, creations for a moment and destined to fade away⁴

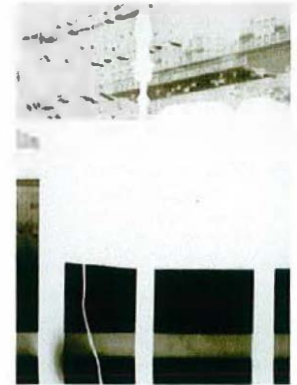


(left)

William Henry Fox Talbot

Title page of The Pencil of Nature,

Published 1844.



(right)

Edgar Lissel

Image from Raume (Spaces) series, Silver Gelatin Print. (detail)

As one of the inventors of photography, Talbot attempted to fix these images, to re-present them as photographic prints. Central to my argument is the belief that the exposure of light sensitive film (the negative) and the subsequent photographic print does not yield the same qualities as the image viewed through the viewfinder. In my research I have investigated the presentation of photographic-like imagery that is characteristic of the image viewed through the viewfinder. This type of imagery involves the subject of the image being created by the subject itself; the reliance upon the passage of light; and the transformation of reality into an image. I have termed the results of my research 'photographic-like imagery', as their construction relies upon processes associated with the theoretical understanding of

photography. The results of the research can be divided into two affiliated bodies of work:

- imagery that is constructed by the real subject; and
- imagery that is constructed to appear as a transformation of the real subject (reality).

The latter acknowledges the ability of the camera to transform reality and re-present reality in a manner in which it does not actually exist, by utilising the tools of the camera: the aperture and shutter speed.⁵

To introduce the second area of investigation, the image (the representation) cannot exist without the real object existing in the same space, and this also is the space of the viewer. This relationship is similar to that between a three-dimensional artwork and a viewer. Three-dimensional artwork is simultaneously viewed (the representation) and experienced (the real). For this reason it played a role in these investigations.

To summarise the research investigation topic: it is the production of photographic-like imagery, through the construction of three-dimensional apparatuses. This minimal photographic-like imagery is produced by the passage, or absence, of light forming as an image, on the 'image surface'.⁶ The three-dimensional apparatus is concealed and the presentation of the photographic-like imagery is through the image surface. This is presented to

⁵ It is the combination of the chosen aperture and shutter speed that dictates how the light will record on the light-sensitive negative film. The aperture of the camera lens determines how much light enters the lens (the intensity of light) and the resulting depth of field within the image: the depth of field is the area that appears within an image to be 'in focus'. The shutter speed dictates how much light is allowed to enter the back of the camera (a time period) and form on the light-sensitive negative film. The shutter speed determines how much movement is visible within an image.

⁶ This includes the reflection of a three-dimensional object onto a reflective 'image surface'.

the viewer as though it is hung on or in front of a wall, referencing the traditional photographic print.

The appearance of the photographic-like imagery is minimal: the subject matter diverse. Like reality through the viewfinder, some imagery is transient, demonstrating movement, for example, *Fish* (1999) whilst others are motionless and immutable, *Glasses* (2000). The objective of this is the image continually forming on the image surface; continually asserting itself as a subject to be looked at.⁷

7

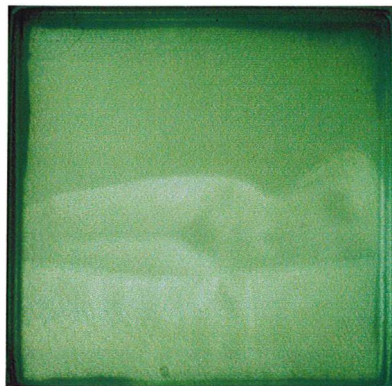
Barthes, R., *Camera Lucida*, Hill and Wang, New York, 1981. Barthes attempts to discover what photography is "in itself". 'He who is photographed' discusses the act of photographing in terms of the subject becoming object at the moment of being photographed "*I am neither subject nor object but a subject who feels he is becoming an object: I then experience a micro-version of death (of parenthesis): I am truly becoming a specter.*" p. 14.

INTRODUCTION TO THE PROJECT

Prior to this research degree I worked primarily in the disciplines of photography and printmaking. The photographic work I produced was minimal with a strong emphasis on light as the means of constructing the image. The printmaking referenced the photographic work in a sculptural manner and reflected my interest in the photographic process, the daguerreotype.

Untitled (1995) merits a brief discussion. In description:

- the series consisted of three images 6 x 6cm
- each image was composed of six layers of glass, each layer screen printed with a photographic image of a naked body
- the images were back illuminated
- they were encased in a velvet box and presented on a metal stand



Jessica Ball

*Image from Untitled series 1995, Screenprint on glass,
6 X 6cm.*

The images of the body were photographed with a medium-format camera. This camera necessitates the photographer looking down on the viewfinder. The latter is referred to as 'the ground glass', the surface of which is a plate of etched glass 6 x 6cm. The image in the viewfinder is created by light entering the camera lens

and forming on this surface. The results of photographing with this camera are photographic negatives 6 x 6cm.



Jessica Ball

*Image from Untitled series 1995, Chromogenic Print,
6 X 6cm.*

Untitled (1995) attempted to re-present the image in the viewfinder at the time of the exposure of the image. This was achieved through the size of the image and the means of viewing the image. In response to this work I wrote:

In essence, the presentation of the work is reminiscent of one of the earliest forms of photography, the daguerreotype. Encased between velvet and glass, the original moment is preserved and, in order to be kept, must only be viewed in dim light; it is the experience of viewing a chosen, transient moment which has been captured, which is remembered; it is not only the image which holds the aura.⁸

In 1996 I undertook my first body of research for an Honours degree. This had an undeniable effect on the initial course of the project undertaken for this degree. Excerpts from the Honours Degree Research Proposal follow:⁹

The Research Title:

To emulate a gaze leaving no visible trace.

⁸ Ball, J., Tasmanian School of Art, Research Proposal for an Honours Degree, University of Tasmania, May 1996, p. 3.

⁹ Ball op. cit., p. 1.

The Research Proposition:

To examine the body's¹⁰ transient nature in time and place, its absence and inaccessibility. The body's strengths and frailty - its identity - is created by the knowledge of its being observed. By photographing my own body, I hope to understand the relationship between being observed and the creation of identity. Like the body, the photograph has status as an object; as a referent to reality it exists in place of the body and we may understand it as the body itself. In believing this, it is possible to install the photograph/the body in a space to explore the notion of the self-observed.



Jessica Ball

Image from Pink & Green series 1996, Chromogenic Print, box & glass,

75 X 20 X 10cm.

Three key areas of investigation emerged: the photographic camera as a means to viewing reality and creating imagery; the possibility of interpreting the photograph (the representation) as the real subject; and the role of the viewers and their action of looking. The results of this period are outlined below.

Untitled (1996)¹¹ was a series of photographs displayed in a sculptural manner. The photographic imagery depicted a (my) naked female form within classical architectural and domestic interior spaces. The figure appears draped on furniture or flooring, or alternatively through open

¹⁰

body = Jessica Ball

¹¹

Untitled (1996) was exhibited in *Primavera 1997 - The Belinda Jackson Exhibition of Young Artists* (curated by Rea, Museum of Contemporary Art, Sydney, 1997). Benjamin Genocchio wrote about this work in the accompanying catalogue essay, 'Liquid Dreams', *Primavera 1997*, Museum of Contemporary Art Pty Ltd, Sydney, 1997.

doorways or windows. Through photographing my own body, I aimed to objectify the image of myself as others might see me, for my own knowledge and gaze. In the privacy of the domestic interior, I was both the observer and the observed; the camera became my means of seeing. In viewing the work, I relied on the subject matter of the photograph increasing the viewers' awareness of looking and implicating them in the action of looking, implicit within the photograph.



(left & right)
Jessica Ball
Images from Untitled series 1996, *Chromogenic Prints*, (detail)
72 X 20cm.

As the research developed,¹² the results demonstrated that to implicate the viewer in the act of looking would require more than a specific subject matter. I investigated a presentation style that would require a heightened awareness of the act of viewing. This presentation involved several elements:

- a photographic print¹³ 200 X 20cm
- a piece of 3mm glass 200 X 20cm
- a marble block 12 X 20cm

The arrangement of these was as follows:

12

In July 1996 I exhibited a selection of this early research in the exhibition *Scented Shadows* (Entrepot Gallery, Hobart).

13

The printed image appeared in the top 70cm of the print, the remainder left as white photographic paper.

- the photographic print was attached to the top of the glass;
- the glass with print attached, leant against the wall, a distance of 12cm out from the base of wall; and,
- the marble sat between the glass and the wall; the bottom of the photographic print floated above the marble block.

It was the manner in which the photographic print and the glass operated that presented viewers with a heightened awareness of their action of viewing the work.¹⁴

Firstly, the glass to which the print was attached operated as a physical plane through which the viewer's gaze had to pass, a distancing barrier to the image. Secondly, and more importantly, its surface was reflective. In viewing the work the viewer's gaze had to pass through his or her own image, as a reflection in the surface of the glass.¹⁵ In viewing my image, the viewer confronted his or her own image, thus mirroring my action of looking at an image of myself.



Jessica Ball

Untitled series 1996, *Chromogenic Prints, glass and marble, (installation)*

200 X 20 X 12 (each).

-
- 14 One element of the presentation that is not discussed consisted of the marble blocks placed at the base of each image. The marble served the purpose of closing the gap between the photograph and the glass, giving the piece a sense of containment.
- 15 The reflection was visible due to the 130cm length of white photographic paper.

It has often been stated that a voyeuristic action is implicit within my imagery, alternatively, that the imagery creates a sense of distance from the viewer, resulting in a voyeuristic action on their part. I am aware of this, and the subject matter and presentation of *Untitled* (1996) attempted to present this experience for the viewer. During the period of my current project, the voyeuristic action evolved into that of looking at a specific subject, which does not provide or promote a voyeuristic action. This has occurred through the subject matter of the imagery, for example, *Fish*, *a Wave* or *Glasses*.¹⁶

Untitled (1996) demonstrated the three key areas of investigation, which instigated this research degree (1997-2000). These were: the photographic camera as a means to viewing reality and creating imagery; the possibility of interpreting the photograph (the representation) as the real subject; and the role of the viewers, their action of looking. This introduction to previous research serves to indicate the originating point of the present project.

16

Glass (1999) could be considered to provide a voyeuristic action through the one-way viewing capabilities of the glass. My intention in the one-way viewing was to demonstrate that the presence of light creates an image, whilst the absence of light does not.

THE PARAMETERS OF THE INVESTIGATION

Six concepts determined the parameters of this investigation: reality; the camera's viewfinder as a means of looking at reality and constructing imagery; the subject matter of the image; the photographic negative; materials associated with the photographic camera; and minimal three-dimensional artwork.

Reality.

Throughout the project and this discussion, reality has been of great importance; yet not clearly defined. The concept of 'reality' to which I refer, is based on sight and vision, it is solely an image-based reality. The other senses: touch, taste, smell and hearing, were excluded from this project and discussion.

The camera's viewfinder as a means of looking at reality and constructing imagery.

Reality viewed through the viewfinder presents a transient image, one that is stilled at the moment of the image's exposure and then presented in this form in the consequent photographic print. At times the reality that is viewed through the viewfinder is not capable of movement and is still by reason of its inherent nature. Within the exhibition submission are works of both kinds: transient imagery and immutable imagery.

The two affiliated bodies of work in the submission are a result of imagery produced via the process of looking through the camera's viewfinder at reality and then constructing imagery through this method. During the initial stages of the investigation all research was conducted through this process and resulted in photographic prints. As a result of these investigations the appearance of the work in the exhibition submission, references my specific style of producing a photographic print.

The subject matter of the image.

The subject matter of the imagery was chosen on the basis of its ability to invite extended viewing periods and to continually assert itself as a subject to be looked at. By nature of the ever-changing image within the transient imagery, the work has the ability to be contemplative and not only to captivate but to hold the gaze of the viewer. The immutable imagery may not be capable of movement, but requires an extended viewing period in order to be fully comprehended. Overall, the subject matter within the project is varied. I consider this appropriate, given that an important aspect of the work is to promote the action of looking at an image, which is continually forming. If, the subject matter of each image were similar, the viewing of one work would influence the viewers' responses and the experience of viewing.

The photographic negative.

The two-step process for producing a photographic print, which was outlined in the Central Argument (pp.1-5), relies on a negative image formed on negative film that is then exposed to light to produce a positive image. For the purposes of this project, the photographic-like imagery produced must be characteristic of the image seen in the viewfinder. An image which results from a negative image formed on negative film, does not possess these qualities and as a result no work of this nature is included in the exhibition submission.

Materials associated with the photographic camera.

My choice of a suitable 'image surface' was determined by materials associated with the creation of photographic imagery within a camera body. These are glass, reflective materials, and transparent and opaque materials. They were chosen on the basis of their interaction with light. The subject matter of each image influenced the construction techniques and materials employed.

Minimal three-dimensional artwork.

For a period of time I researched the possibility of a three-dimensional artwork in conjunction with a two-dimensional photographic print. This was never resolved and as a result I determined that a three-dimensional apparatus should be the means by which an image was constructed and viewed. As a result, the three-dimensionality of the work in the submission of artworks is not as important as the image it creates and therefore is not emphasised. The results are two-dimensional images that are exhibited on or in front of a wall.

PART TWO

During the course of my research investigations, three key areas of interest developed. These served the purpose of informing my research and differentiating my work from that of others. These three areas are:

'Looking for pleasure'¹⁷

The camera as a means to looking.

MERRY ALPERN - SOPHIE CALLE

'The self falling silent'

The use of light to create an experience for the viewer.

JAMES TURRELL - ROBERT IRWIN

'Inherent beauty'

Minimalism and the surface.

DONALD JUDD - ANISH KAPOOR

17

Bonetti, D., 'Closed Doors, Open Windows', see: *A Journal of Visual Culture* 2:3, 1996, pp. 22-27, "Voyeurism is aestheticism's sordid sister – both after all, are involved with looking for pleasure."

'Looking for pleasure'**MERRY ALPERN - SOPHIE CALLE**

A photograph is a visual record of a sliver of time which, if properly developed, should last the lifetime of the photographer; if not an eternity. The urge to document, to capture poignant moments and to create reminders of a time that we know can only pass, keeps Kodak, Agfa, Fuji and Ilford in a business that will never die. 'Life is not a dress rehearsal' should be the catch phrase of the photography business, for it is what keeps us all pressing our camera shutters and exposing our film. The preserved sliver of time inherent in the negative or photographic print can never be re-created; life is an experience of transient images and, with our cameras, we grapple to turn it into a form that can be re-played, rewound or omitted.

The police photographer, the Santa photographer and the fine art photographer, capture time and images via the action of looking. The eyes are a formidable tool, one we are seldom aware of unless we lose our sight. Utilising the viewfinder, the photographer frames the area to be photographed by looking at or through the viewfinder to an image. In terms of the quality of the look, it is not a quick glance nor a bored stare, it is an active and determined look, searching out the edges of the image and its composition.

The action of looking is applied once the image has been exposed and developed, this time by the viewer searching out the details in the smiling faces or the speck upon the horizon. Photography's life cycle is dependent upon looking; yet, within the genre of photography, work which revolves around the action of looking in an immediate and forceful way is little explored, or often taken to be exploitative or pornographic.



18

Mary-Ellen Mark

Blind Children with Sighted Baby at the Special School for Blind Children No.5 Kiev, Ukraine, USSR 1987.

David Bonetti's article 'Closed Doors, Open Windows'¹⁹ discusses recent American photographers whose work is couched in the voyeuristic vein. As Bonetti remarks of his choice, many are female, which goes against the common myth of the male voyeur and the male gaze. One of the photographers discussed in Bonetti's article is Merry Alpern for her series and her subsequent book *Dirty Windows*.²⁰

A friend of Alpern's, known only as Norman, introduced her to a view of the men's club opposite his building. "(Norman) showed me how the configuration of his loft space enabled a view across the airshaft, into two small grimy windows, one flight away, maybe 15 feet away."²¹ These two windows looked into the women's bathroom of the club, where the activities of the women often involved their clients. The series required Alpern encased in black and covered in blankets, pointing her camera lens through the bars of a window hoping not to be seen; in what was termed the second coldest and snowiest winter in New York. It was these two small windows that cropped

18

Solnit, R., 'The Horizon of the Visible' see: *A Journal of Visual Culture* 2:1, 1996 pp. 18-21. Solnit discusses photographic imagery of the blind. Solnit considers these images as a "secret exploration of photography itself, its scope and confines." One image reproduced and all too briefly discussed is *Blind Children with Sighted Baby at the Special School for Blind Children No.5 Kiev, Ukraine, USSR 1987* by Mary-Ellen Mark. This image is one I consider critical in my understanding of photography.

19

Bonetti, op cit., p. 23.

20

Alpern, M., *Dirty Windows*, Scalo, Zurich, 1996.

21

ibid., (unpaginated).

Alpern's images and became known as her dirty windows.²²



Merry Alpern

Images from Dirty Windows series 1995.

Glowing in the dark like television screens, these windows provided some comfort but little relief, as the appearance of the women or clients within the windows was not a certainty. Scantily-clad women with all the tawdriness of show ponies, all flesh and g-strings, bangles and small chain hand-bags, became the eagerly awaited episode. It was the women who stole the show in reality and who grab the attention within the imagery, while the men in their anonymous business suits appear farcical and out of place. Between the clients and the women, money, drugs and sex are exchanged; whilst others urinate or make telephone calls.

The windows are small and they crop heads from bodies, hands from arms, women from clients. The beauty of these images lies in the grain of the fast film: the women, the clients, their hands or penises, become composed of the same material. The grain of the fast film haliated the light making the scene glow, the women and clients appear as ethereal beings; it is a misty veil over the supposed sordidness. *Dirty Windows* may depict supposed

²²

Alpern's latest photographic project and book *Shopping*, Scalo, Zurich, 1999 involved Alpern installing a video recorder in her handbag and secretly taping women in communal change rooms.

pornographic encounters but evokes the warmth of tender touches and quiet moments.

As Bonetti remarks the images themselves are not particularly titillating, presenting fragmentary particles which at times can appear mundane.²³ The images are the evidence and result of Alpern's voyeuristic obsession and the pleasure she derived from observing the two windows. It is only when the viewer of her work places themselves in the position of Alpern, that any hint of pleasure could be derived from the image.



Merry Alpern

Images from Dirty Windows series 1995.

Alpern's pleasure was cut short when the club disappeared overnight. Automatically she went to the real estate agent to gain access to the building, to her cropping mechanism, those two windows.

This tiny, tiny bathroom was so anticlimactic. How could all that I'd witnessed have taken place in such cramped quarters? I gazed out and across, locating my former perch. It was really so inconspicuous.²⁴

Her desire to visit the site of the club, affirms the pleasure she derived constructing the work, rather than that resulting from the images recorded. It was the process of

²³

Bonetti, "It has been noted that her photographs are not titillating themselves, and that's true" op.cit., 26.

²⁴

Alpern, M., op.cit., (unpaginated).

looking and viewing reality through the camera, which kept Alpern entranced for months.²⁵

The camera as a way of looking at and viewing reality, the notion of the observer and the regard given to the resulting images, can best be seen in the work of French photographer Sophie Calle. Unlike Alpern, Calle does not require a secret hide-away for the construction of her imagery, instead she chooses the public domain or, at the very least, photographs what an individual would view as part of their day-to-day experience. Very little of her subject matter is hidden or private, yet it still falls within the voyeuristic genre.

As tourists in foreign cities, we photograph great monuments, tiny details which we find unusual, or we attempt to capture the quirkiness that separates one city from another. In all the photographs any individual has taken, they have documented the movements of other individuals and captured the images of them on film. In photo-albums around the world there must be images of Jessica Ball as a fellow tourist or one of the inhabitants of Hobart, Australia. Would it be possible to assemble all that imagery, that I have never viewed, the images where I am the figure in the background having unknowingly been photographed? An impossible task, it would be a fascinating series if only for me.²⁶

25 As a means to looking, the 35mm camera promotes the voyeuristic look. With the camera pressed up against the face, the camera disables the photographer's normal vision as he/she is required to shut one eye whilst keeping the other open. Whilst behind the camera, the identity of the photographer and his/her action of looking is hidden.

26 The photographer Ulf Lundin has completed a series of photographs, the concept of which is not dissimilar. *"I have spied on him and his family for over a year now and secretly photographed them. There are over a hundred rolls of film in my archives. We made a contract in which they have given me permission to spy on them. In other words, they know that I'm there but they don't know when."* Lundin, Ulf, 'Secret Glances', *European Photography*, Volume 19 No. 63 Issue 1, 1998, pp. 32-37.

Calle's book²⁷ demonstrates the possibility of a similar task.

Calle writes:

For months I followed strangers on the street. For the pleasure of following them, not because they particularly interested me. I photographed them without their knowledge, took note of their movements, then finally lost sight of them and forgot them.²⁸



Sophie Calle

Image from Suite venitienne series 1983.

In January 1980 Calle followed a man on the streets of Paris for a few moments, losing sight of him in the crowd. That evening she was introduced to the same man at an art opening and he mentioned he was planning a trip to Venice. A month later Calle boarded a train to Venice, with "*blond, bobbed wig; hats, gloves, sunglasses, a Leica and a Squintar.*"²⁹ Calle's intention was to find the man known as Henri B. in Venice.

On arriving in Venice Calle attempted to find the Hotel at which Henri B. was staying, with little success. Whilst sitting in the Piazza San Marco, watching for Henri B., she was approached by a young man. Calle stated she had lost track of a friend and the young man attempted to help her find him. Some days later Calle began calling the possible 181 accommodation places where Henri B. could

²⁷ Calle, S. & Baudrillard, J., *Suite venitienne/Sophie Calle, Please follow me/Jean Baudrillard.*, Bay Press, Seattle, 1998. Calle's *Suite venitienne*, the photographs and text, were exhibited at the Sydney Biennale, Australia, 2000.

²⁸ *ibid.*, pp. 2-3.

²⁹ *ibid.*, pp. 2-5. "*a lens attachment equipped with a set of mirrors so that I (she) can take photographs without aiming at the subject*".

have staying. After 125 she was successful, an Henri B. was staying at the Casa de Stefani, a third-class pensione approximately 100 metres from her own accommodation. Nearly a week after arriving in Venice, Calle saw Henri B. for the first time as he left his pensione one morning.

Calle followed Henri B. and his companion for the next two days, incessantly photographing him/them at every available moment as they made their way tourist style through Venice. Alongside her assiduous photographing, Calle noted the passage through Venice which both Henri B. and she walked. An excerpt reads:

I follow them from a short distance. They take the following route: Calle del Traghetto, Campo San Barnaba, Ponte dei Pugni, Rio Terra Canal - he asks directions from a passerby - Campo Santa Margherita, Ponte San Pantalon, Campiello Mosco, Salizzada San Pantalon, Rio del Gaffaro, Fondamenta dei Tolentini, Calle de Camai, Calle del Chiovere, Campo San Rocco, Calle Larga - they glance into the window of the Fox Photo Shop - Calle Traghetto, Campo San Toma, Ponte san Toma, Calle dei Nomboli, Rio Terra dei Nomboli, Calle dei Saoneri, Ponte San Polo - Salizzada San Polo, Campo San Polo - he points to the church, takes a picture of the piazza. I imitate him....³⁰



Sophie Calle

Image from Suite venitienne series 1983.

Calle's obsession has a child-like vein, like an adolescent obsession for the boy next door. She became frantic when losing sight of him, imagining where he might traverse. It was as though her life had no meaning or

direction in Venice without Henri B. In the days prior to finding him, Calle notes: "*he is consuming me.*"³¹ Calle's obsession was fuelled by the well-meaning strangers and vague acquaintances resident in Venice, who directed her to Henri B. and told her of his ways.³² You have to suspect that for Calle the pleasure resided in the activity involved in obtaining the photographic imagery. She never mentions the imagery in her text, nor comments upon the success of it. She scrupulously notes her method and never does she indicate which photographic image is concerned.

The day after Calle saw Henri B. for the first time in Venice (her second day of following him); she was aware she was taking risks. "*he's looking at me. Concealing my emotions, I determinedly cross the piazza...I feel his eyes on me.*"³³ Henri B. approaches Calle and according to her description of events, his first words were: "*Your eyes, I recognize your eyes; that's what you should have hidden. He backs up to photograph me.*"³⁴ Calle does not indicate whether or not he did take an image of her. After walking a distance and taking a boat ride, they parted. Calle took an image of him, but he held his hand to his face and cried: "*No, that's against the rules.*"³⁵ The shutter had been pressed and the split-second preserved.³⁶

31 *ibid.*, pp. 10-11.

32 There is an element of the untruthful in Calle, as she manipulates others in her aim of getting to Henri B. To some she is tracking down a friend, alternatively he is the man she is in love with, or she is looking for a man known as Henri B.

33 *ibid.*, p. 48.

34 *ibid.*, p. 50.

35 *ibid.*, p. 51.

36 This is the one image in the series to which I am drawn. It is the only image where Calle's voyeuristic action is documented, the other images in the series, are a product of this action.



Sophie Calle

Image from Suite venitienne series 1983.

Calle did not follow Henri B. during her final days in Venice, but re-enacted the two days she spent following him; visiting the sites and talking to the people whom he had met. As soon as Henri B. is aware of Calle following, he no longer wears the mantle of the unknowingly observed, that Calle desired to capture. The essence of her images dissipated with his knowledge of her and her camera. The conclusion to this body of work was Calle boarding a train for Paris that allowed her to arrive just minutes before Henri B.'s returning train. She watched him disembark and walk out of the station, photographing him as he walked through the gates. Calle is able to take this image because the assumption was that Henri B. would no longer think she was photographing him; she would catch him without his awareness for the last time.



Sophie Calle

Image from Suite venitienne series 1983.

In my research, there are two related issues consistent with the work of Alpern and Calle: the action of looking and the camera as a means to creating imagery. Before discussing these, I will make mention of the differences between their work and my investigations. These differences are avenues I was aware of, and considered when making decisions regarding my own research. They are: the truthful image and its subsequent reading by the viewer; the presentation of the photographic image; and, related to this, the voyeuristic action - whose is it?



37

Walker Evans

Subway Portrait 1938-41.

37

Evans, W. & Thompson, J. L., *Walker Evans at Work: 745 photographs together with documents selected from letters, memoranda, interviews, notes/essay by Jerry L. Thompson*, Thames and Hudson, London, 1982. In the years 1938-41 the photographer Walker Evans surreptitiously took photographs of the passengers on board New York's subway trains. The result, *The Passengers*, a series of photographs, of people unknowingly observed. An unpublished draft text (1962) reads: "The crashing non-euphoria of New York subway life may some day be recorded by a modern Dickens or Daumier. The setting is a sociological gold mine awaiting a major artist. Meanwhile, it can be the dream "location" for any portrait photographer weary of the studio and of the horrors of vanity. Down in this swaying sweatbox he finds a parade of unselfconscious captive sitters the selection of which is automatically destined by raw chance. The portraits on these pages were caught by a hidden camera, in the hands of a penitent soul and an apologetic voyeur. But the rude and impudent invasion involved has been carefully softened and partially mitigated by a planned passage of time. These pictures were made twenty years ago, and deliberately preserved from publication..." p. 160. In 1980-2 the Australian photographer Bill Henson completed a series *Untitled 1980/2*, a series of over two hundred black and white photographs depicting crowds unknowingly observed. The work of Beat Streuli is not dissimilar nor is that of British photographer Dryen Goodwin. Catherine Elwes discusses the work of Goodwin in her article 'People Watching'; she concludes "(Goodwin's) love of his medium is matched only by his compulsion both to look and to tell us what he sees." Elwes, C., 'People Watching' *Art Monthly*, No. 234, March 2000 pp. 26-7.

The 'truth' content of Alpern's and Calle's work, is inextricably bound up in the indexical quality of the photographic medium. Their work relies upon the imagery being interpreted, as truthful events which were enacted before the camera. Secondary to this, their images documented their voyeuristic actions.³⁸ Both chose the black and white print medium, one associated with a documentary aesthetic and style and, in recent past, associated by many with the truth and the unaltered image. Photography has often relied on and manipulated the misconception, that the photographic image is evidence of a truth. Alpern's and Calle's results are conventional photographic prints, which can be easily interpreted by a viewer and in the case of Calle, can be read in conjunction with the accompanying text.³⁹

The photographic imagery I produced in the initial stages of my investigation was done for entirely different reasons to those of Alpern and Calle. It was not critical to the investigation that the image be viewed as a truthful image. I had no compunction when it came to under- or over-exposing the negative or print to achieve the desired result. When the opportunity arose to digitally output the imagery, I altered the image prior to printing, colours were changed, highlights increased or sections of the image were erased and replaced. I researched different means of presenting the photographic image other than on the wall, such as, suspending the imagery or placing it within a box.⁴⁰ The photographic images I produced served the purpose of demonstrating the viewer's methods of looking; for example, the viewer being forced to view the image in a box, through a small slit. Alpern and Calle are interested in demonstrating their action of looking, hence the imagery

³⁸ The photographic medium is ideally suited to this purpose, as although we are aware of the possibilities of digitally altering negatives and then printing the negatives conventionally, for the appearance of a seamless print; on the whole viewers still assume photographic prints to be truthful.

³⁹ Calle relies heavily on the inclusion of text to give her work context and location.

⁴⁰ I returned to the wall as the position for my final works, perhaps attempting to further demonstrate their photographic nature.

produced and the conventional presentation style. My interest and investigations were in the viewer's gaze, more than in my own.



41

Todd Hido

Untitled (#197-A) from House-Hunting series 1996-8, *Chromogenic Print*,
51 X 61cm.

Lastly, an integral part of the work of Alpern and Calle, lies in the subject not being aware of their observation; (this is strongest in the work of Calle). Alpern's subjects are on display by nature of their activity; their vulnerability is not their nudity. For Calle, the work has no meaning if Henri B. is aware of her following with her camera. Calle's imagery is reliant upon the viewer knowing that these images are of a person who is unaware of their observation. If Henri B. knew he was being observed, he would alter his stance, expressions and manners; as does anyone placed in front of a camera or even another person caught on the periphery. In the work of Alpern and Calle, it is the activity of looking at reality through a camera, which results in the

41

Bonetti discusses the work of Marcel Duchamp, Merry Alpern, Cammie Toloui and Christian Walker in his article 'Closed Doors, Open Windows'. The work discussed is of a sexual nature. I identify Thomas Ruff (not American) and Todd Hido as artists whose work is couched in the voyeuristic vein although not of a sexual nature. Ruff's large-scale portraits allow for an uncomfortably close examination of an individual's face whilst his imagery of houses at night using the Starlight System (used in the Gulf War and known also as the Restilchverstärker), present an eerie vision of the suburbs. Hido's imagery of unoccupied houses at night indicates a voyeuristic action. The difference between the work of Alpern and Calle and Ruff and Hido is that the latter partake in a voyeuristic action to produce a pleasurable image, whilst Alpern and Calle partake for the pleasure of the action. Nonetheless I consider Ruff and Hido to be artists concerned with voyeurism and the action of looking. See Grundberg, Andy, 'House-sitting' *ArtForum International*, Vol 36, No. 9, May 1998, pp. 128-9 for discussion and documentation of Hido's series of work.

artwork produced. The action of looking at reality is a concern in my research, but the manner in which it is realised differs. For the viewer the action of looking at reality in the work of Alpern and Calle is through a representation, the photographic image. In my work, it is through viewing a re-presentation of reality, but nevertheless, manifestly reality itself.

Alpern's approach to the subject (action) of looking, was to sit encased in black and covered in blankets. The resulting imagery consisted of fragments of bodies and the occasional evidence of illicit "goings-on". Alpern's images are grainy, blurred and sometimes difficult to decipher. It is apparent from the rigmarole involved in the production of the images⁴² and in her writing in response to them, that it was the activity involved, the action of looking, and her voyeuristic pleasure, that captivated her. The images that resulted were secondary to this experience.

In the same manner, Calle's surveillance of Henri B. demonstrates her pleasure in following and in observing. Donning wigs, sunglasses, and scarves to go unnoticed, her 'performance' was an integral part of the process of photographing. Calle's images are reliant on her accompanying text, to have any significant meaning. By themselves, they are dull images of piazzas and people, with the familiar figure of Henri B. appearing within the frame; somewhat akin to the "*Where's Wally?*"⁴³ series of children's books.

The work of Alpern and Calle is important to my research, for the differences outlined above and the similarities I shall discuss below. As stated earlier, it is the action of looking,

⁴² It would have been possible for Alpern to complete the *Dirty Windows series* in a studio setting and achieve similar results. This enforces my opinion that it is the experience of taking the photographs that was important. The veracity of the image required the method of shooting Alpern employed.

⁴³ Handford, M., "*Where's Wally?*", Hutchinson Australia, Milsons Point, 1988 *Where's Wally?* is a series of illustrated books for the children's market. The exercise of the books is to locate the Wally character on each page. Wally is disguised or hidden but is always wearing the same red and white striped outfit.

and the camera as a means of creating imagery, that I find relevant to my own research.⁴⁴ The two are related, in constructing photographic images, you have to actively look at the subject.



Jessica Ball

*I was looking back, to see if you were looking back 1996, Silver Gelatin Print,
25 X 12cm.*

Merry Alpern's publication *Dirty Windows* and Sophie Calle's work in conjunction with Jean Baudrillard, *Suite venitienne. Please Follow me.* rely on the action of the photographer looking through the camera at reality to construct the imagery.⁴⁵ My investigations over the past four years have primarily occurred through the camera and have resulted in photographic imagery. While I no longer desire to construct imagery through the action of looking through a camera, I do still desire to construct photographic-like images to be looked at. My interest in Alpern and Calle is due to their construction of photographic imagery, whose subject was the basis for the image. At the heart of their work lies the desire to view

44

The camera as a means of creating imagery has been explored and critiqued by artists outside photography. The work of Julian Opie bears some similarities to my own work: his sculptural box works involving light, for example, *Night Light* (24/1343BY) (1989). Opie's *M40* paintings are a series of acrylic paintings on wood, glass and aluminum, that depict the appearance of driving at night on the M40 Highway, England. The paintings are black except for the appearance of brightly coloured car headlights and road lights blurred through being looked at/photographed by a camera.

45

In stating this I also consider the photographer to be viewing reality through the camera.

reality through a viewfinder; the means to this was the camera. The process of constructing the image 'photographically', is central to this research project; at this time, I cannot conceive of making artworks through any other process.

'The self falling silent'**JAMES TURRELL - ROBERT IRWIN**

Dragging the camera out from under the bed, perhaps stopping to marvel at its hidden mechanisms or blow dust from those tiny knobs, we load it with light-sensitive negative film. Rarely do we think of the camera and film as a means of capturing, manipulating and recording light. Usually the desired result, the photographic print, yields smiling faces or the picturesque view. The camera and film are the means to the desired photographic print.

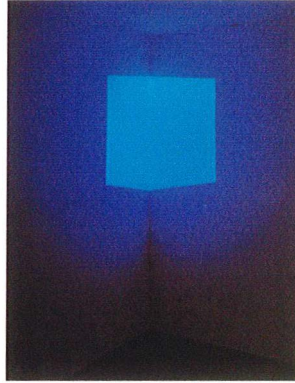
The photographic print is nothing more than a paper base and light-sensitive emulsions; it contains none of the essence of the 1/60⁴⁶ of a second that was required for the exposure. Arguably, it is not this printed image that we should revere, it is the negative film comprised of a thin layer of emulsion and a plastic base. Contained within the emulsion is the actual light that emanated at the time of exposure, a transference of light and thereby a physical record of the view through the viewfinder.⁴⁷ We are taught to treasure our negative films so that we may re-print and multiply our visual re-presentations; not to treasure them as physical records of that split-second exposure. The importance of the visual representation is privileged over the physical form of the experience, contained within the negative.

In art we look at visual representations in order to experience. Aware of this, James Turrell directs the viewer towards experience, over visual representation, through the manipulation of a light whilst demonstrating the

⁴⁶ 1/60 of a second, or faster, is a commonly used shutter speed time in photography; as it is the speed at which neither the subject, nor the photographer's movement will record on film.

⁴⁷ Positive slide film is an exception to this rule, as it is a positive result of the actual light at the time of the exposure. Slide film is no longer commonly used by the happy-snap photographer, although it was in the 1950s-70s.

process of seeing.⁴⁸ Turrell can transform light and seemingly transform it into a physical substance. He can be considered a photographer, in that he manipulates light;⁴⁹ his camera body is the closed rooms of a museum; his apertures are created by walls; and the light passing through them is supplied by the fluorescent tubes that so often we ignore until they start to flicker.



James Turrell

Catso (Blue) original 1967, *Light Projection*.

Turrell's materials are light and space, yet the effects he achieves with these materials, belie their apparent simplicity. By projecting light, natural or artificial into a darkened room, Turrell creates areas of light, filling the empty space.⁵⁰ Wedges of light subdivide rooms, whilst floating cubes of light fill empty corners. For the viewer entering the space, these wedges and cubes of known nothingness, appear as physical solid masses; assuming

⁴⁸ Turrell, J. et al., *James Turrell; sensing space/essay Richard Andrews*, Henry Art Gallery, University of Washington, Seattle, 1992
Interview between Turrell and Richard Andrews "A lot of my work is about exploring this quality of seeing yourself see. So literally, when you are presented or confronted with a work of mine, it is something for your seeing and about your seeing, not about mine." p. 47.

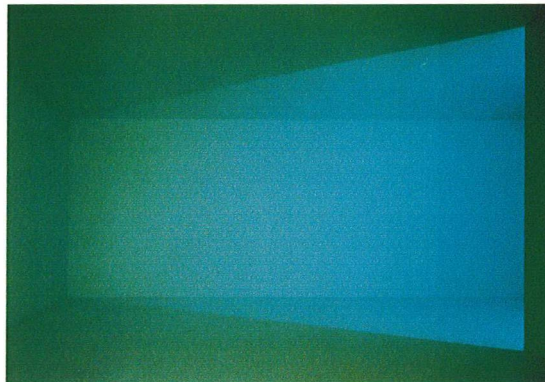
⁴⁹ Photography literally means writing with light, from Greek phos, photos=light and graphe, graphes=written or writing.

⁵⁰ Turrell's major work, begun in 1974 and due for completion in 2000, is the Roden Crater Project. Roden Crater is a volcano in the Western States of America, Turrell bought the site and has since been designing it. His plans are for a natural observatory, one formed by nature, which forces people to look at the sky above. Within the Crater spaces, naturally occurring and otherwise, become vantage points to observe astronomical events. Conversely, the light from the outside will filter into the spaces. This quality of light is dependent upon the space, the time of day or night, weather and season.

the same tangible status as the walls that entrap them. New architectures are created, as the light that fills the room in turn disguises its edges and walls. Limitless space becomes a possibility, as the real and the virtual enter an osmotic relationship.⁵¹

Eriko Osaka recalls his first encounter with a Turrell artwork:

I still remember the strange sensation I felt at the time. It looked as if two monochromatic two-dimensional works were hung on the wall of a dark room, but when I approached them, I realized light was being emitted from somewhere through rectangular openings. As I moved towards and away from the works, I felt my own existence becoming weak, giving me a feeling of being afloat in the air. It was an experience in which I felt I was being engulfed in light.⁵²



James Turrell

Wedgework III 1969.

⁵¹ Turrell's work bears a resemblance to the work of architect Steven Holl, who has an affinity with Turrell. Characteristics of Holl's architecture are: 'hinged' spaces and 'void' spaces, an emphasis on light and the use of materials to produce phenomenal effects. *"Certain physical interactions offer zones of investigation: Colour projection is experienced when light, reflected off a brightly coloured surface, then bounced onto a neutral white surface, becomes a glowing phenomena that provokes a spatial sense. Reflected colour is seen indirectly; it remains, with a ghostlike blush, the absent referent to an experience. In experiments we have discovered an emotional dimension that suggests a "a psychological space."* Holl, S. & Arc en reve centre d'architecture, Steven Holl, Arc en reve centre d'architecture, Bordeaux, p. (not indicated).

⁵² Osaka, E., *James Turrell Exhibited Works at Art Tower Mito*, Contemporary Art Centre, Art Tower Mito, Ibaraki, 1995 p. 79.

Wedgework III (1969)⁵³ is an early example of this style of Turrell's work. Out of the corner of the room cuts a triangular shape in blue; appearing as a physical block it projects outwards into the room. This mass appears not to have an endpoint nor the room a corner, as the light appears to extend forever, beyond the room's built architecture. The work requires time to be viewed and experienced, the eyes need to adjust before the subtlety of the work can be comprehended. No shadows are cast; there is no clarity or degree of focus. The mind compensates for this lack of visual information and a deception takes place. 'In seeing ourselves seeing,'⁵⁴ we realise it is not only our eyes that inform our mind, but it is how the mind perceives the information it receives; experience through vision and perception.

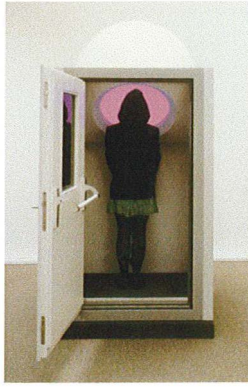
Turrell extended the viewer's experience beyond the visual and perceptual, into the realm of the bodily, with his *Perceptual Cells* work (1990-2). The immersion that took place in *Wedgework III*, has been constricted in order to heighten the individual experience of the one viewer. This constriction takes place in a tiny room, with one entrance/exit akin to a telephone box.⁵⁵ The sole occupant enters, then closing the door behind, is in darkness except for the coloured ambient light filtering from a dome in the top of the box. Turrell describes this as "*a virtual physical time-out from nearby reality in order to communicate with someone in distant reality.*"⁵⁶

⁵³ *Wedgework III* (1969) as installed at the Whitney Museum.

⁵⁴ Millin, L. J., (ed.) *James Turrell: Four Light Installations*, real Comet Press, Seattle, 1982 Interview between Turrell and Richard Andrews, p. 10.

⁵⁵ James Turrell, op cit., p. 42 "*They are based on the action of stepping into a telephone booth.*"

⁵⁶ James Turrell op cit., p. 42.



James Turrell

Close Call 1992.

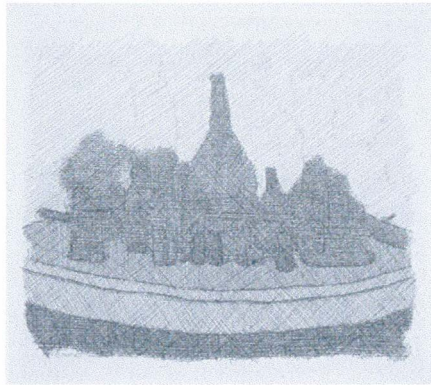
In *Wedgework III* light filled the empty rooms encompassing the space and denying their real space. In the work *Perceptual Cells* it is the viewers who fill the space and devoid of any other stimuli, become acutely aware of their own presence and their body's internal noises. Under these acute conditions, breathing, swallowing, etc. assume importance, perhaps become an embarrassment to the viewer, as unable to control them, they fill the Cell's space. In this work, Turrell makes us aware of *our* internal space, the communication with a distant 'other' that Turrell refers to can only be the self.

Through the disavowal of the glance and the time required to experience the work, Turrell's work places strict demands on the viewer. While it is work intended to be viewed, it is not an image that is recalled, it is the experience of viewing and perceiving light, that is remembered.⁵⁷ The work of the late Giorgio Morandi, deals with visual experience in a manner similar to Turrell, but through the mediums of painting, drawing, watercolour and etching. Depicting groups of vessels, Morandi termed his work 'Still-life'. The ceramic work of Gwyn Hanssen-

57

The majority of the works in my exhibition submission, require time to be fully viewed and comprehended due to their minimal nature, or the transience of the moving image. Time and movement is integral to the photographic work of Hiroshi Sugimoto. Sugimoto writes "*Time is a theme of my work. All three series are related to time. The theaters are images of constant movement. The Dioramas are continually still. The Seascapes are split into two images, an image of the sea and one of the sky. Both have been in motion since their creation.*" Sugimoto, H. & Kellein, T., *Hiroshi Sugimoto: Time Exposed*, Thames and Hudson, London, 1995, p. 95.

Piggott is not dissimilar in appearance and construction to Morandi's. In *Family*, (1998) her Limoges translucent porcelain vessels sit arranged on a white shelf; as light passes through them, they become translucent and ethereal.



Giorgio Morandi

*Still Life with Bold Lines 1931, Zinc Etching,
25 X 35cm.*



Gwyn Hanssen-Piggott

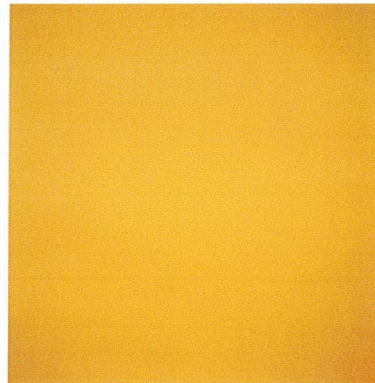
*Family, (1998), 24 hand-thrown and cast ceramic forms in Limoges translucent porcelain, (detail)
Dimensions variable.*

In 1968 Turrell worked in collaboration with Edward Wortz, head of the Life Sciences Department at Garrett Corporation and artist Robert Irwin, as part of the Los Angeles County Museum Art & Technology program. Wortz own research involved *"the study of rapid changes in perception of astronauts in their understanding of space*

within a gravity-free state."⁵⁸ Their research went for several months but did not result in any collaborative artworks. The connection between Turrell and Irwin is through light and perception as a means to experience the phenomena.

In the late 1950s and early 60s, Irwin was working primarily through painting. Not content with visual representation, Irwin wanted to imbue his paintings with presence, to bring them outward into real space. Through the application of paint and methods of framing Irwin began to achieve this. Working with a field of colour, he would carefully overlay paint of the same colour using a different method of application, for example, thin horizontal lines placed closely together over a field of the same colour. When viewed, the surface of the painting appeared hazy and indistinct. Irwin sought to abandon the materiality of the medium and create a visual experience. Sally Yard describes it as: *"the estrangement of objects from the enveloping fabric of experience."*⁵⁹

(details overleaf)



⁵⁸ Osaka, Eiko, op cit., p. 82. Turrell often discusses his love of flying and sense of space whilst flying, as a major influence on his work.

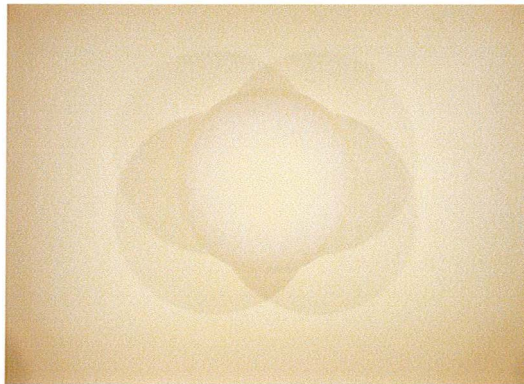
⁵⁹ Yard, S., *"Minimalism had done in sculpture, Irwin reasoned, what he had done in painting: moving toward a "here/there", dispensing with self-contained composition. But the same problem persisted in three dimensions – the estrangement of objects from the enveloping fabric of experience. If painting no longer was viable for Irwin, then sculpture was no solution."* Irwin, R., Ferguson, R. & Museum of Contemporary Art (Los Angeles, California), *Robert Irwin/exhibition organized by Richard Koshalek and Kerry Broucher; with essays by Robert Irwin*, Museum of Contemporary Art, Los Angeles, 1993 p. 60.

Robert Irwin

Untitled 1963-4, *Oil on canvas*,
210 X 215cm.

In what follows I discuss two examples of Irwin's framing techniques, the frames were painted with a time-consuming brush stroke noticeably different to the actual painting. Although demarcated from the painting, they were nevertheless painted with a deliberation and consideration not normally afforded to the side of the painting. The frame had a curvature coming from behind, so when viewed front-on, it merged with the wall behind. The known boundary was now called into dispute; that between 'to be looked at', the artwork/painted space and the 'to be ignored or not considered', the white wall/real space.

This indefinable boundary between painted space and real space became the object of Irwin's work and, like Turrell, he began using light as a means to blur this distinction. Irwin's *Untitled* disc paintings (1966-69) dealt with directed and ambient light, degrees of transparency and opacity; and the real and the shadow.



Robert Irwin

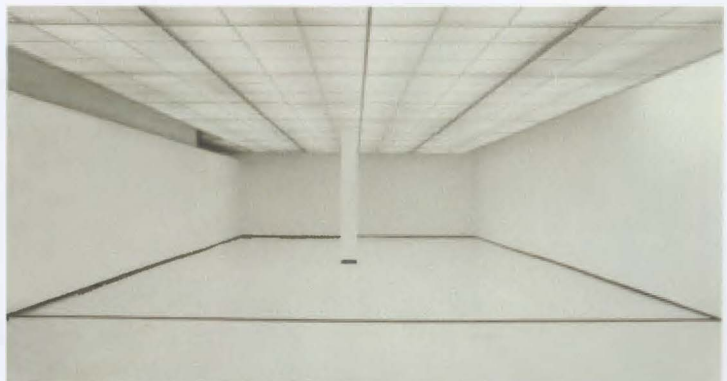
Untitled 1966-7, *Sprayed acrylic lacquer on shaped aluminum*,
152cm diameter.

In this work, a disc of aluminum sprayed softly with pale lacquer hangs a distance out from a wall, illuminated by ambient and directed light. As a result of the various light sources veiled, diaphanous and seemingly transparent

discs overlap and envelop one another. The one aluminum disc is the subject of the work, but it is the discs composed of light that become the object of the gaze. The appearance of the discs of light changes according to the differences between the ambient and directed light, nature playing some role in their appearance. Irwin's later disc paintings destroyed the obvious relationship between the aluminum disc and the resulting shadows through the use of clear discs with a diameter of image. Once lit, the remaining part of the clear disc blended with the shadow discs on the wall. To the casual observer there was no obvious correlation between the diameter of image and the disc shadows. Irwin with his minimalist aesthetic, turned to manipulating light with even fewer materials.

In the 1970s Irwin built site-specific works which he termed 'site-conditioned'. These works took elements from their surroundings and extended them into an artwork, or re-defined the space as artwork, thereby altering the viewer's perception of the space. Initially this was achieved through physical materials. *Black Line Volume* (1975-6) mapped out a three-dimensional rectangle in an awkward museum space. By drawing the rectangle out in three-dimensions, a space was defined that existed previously, but had not drawn attention to its shape nor assumed any volume. Having set boundaries it had a calculable volume and it would have been possible to enter and exit that space; to occupy it. The space became an object both to be looked at and experienced.

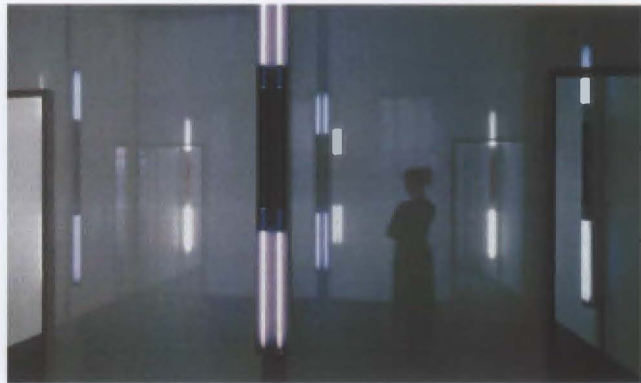
(details overleaf)



Robert Irwin

Black Line Volume 1975-6.

By the 1980's Irwin was determining how space was perceived and experienced through manifestations of temporary architecture using a material similar to scrim.⁶⁰ This material can appear transparent or opaque depending upon the method of lighting. Irwin's use of light was becoming more deliberate and sophisticated; his preference was florescent tube lighting, a means of lighting so common a viewer does not perceive it.⁶¹ The tubes are available in a variety of colours from cool blues to warm pinks, depending upon the temperature of the tube; by alternating these, Irwin achieved his effects. Illuminated by the fluorescent tube, the scrim takes on the appearance of light, the materiality of the scrim vanishes allowing the viewer to experience pure light.



Robert Irwin

Excursus: Homage to the Square³ 1998-2000, (detail)

Scrim with gel-wrapped fluorescent lights.

Irwin's 1998-99 Installation at the Dia Centre for the Arts,⁶² was (and is) an installation in two parts: *Prologue x 18*³

60 Scrim is commonly used in theatre for these properties of capturing light or allowing the passage of light.

61 This was so, except when Irwin specifically installed the tubes to draw attention to their form.

62 Dia Centre for the Arts, Manhattan, New York. *Prologue x 18*³ April 17-June 14 1998 and *Homage to the Square*³ September 13 1998-June 18 2000. Carol Diehl's article 'Robert Irwin's Doors of Perception', *Art in America*, Brant Art Publications, New York, December, 1999 includes extensive documentation of this work.

and *Homage to the Square*⁶³. The latter is a reworked version of the first part.⁶³ In description, Irwin built a series of scrim walls in the gallery space creating a series of small joined rooms. Doorways joining the rooms were created by a lack of scrim; it was possible to wander between the rooms, without a set destination. Irwin's positioning of the florescent tubes within the rooms at viewer height was deliberate; the tubes operated as glowing light sources and as a visual element. With coloured gel encircling the tubes, their appearance was as pink, red or blue vertical strips which, shone through the layers of walls.⁶⁴ *Prologue x 18*³ and *Homage to the Square*³ became a series of contemplative spaces into which viewers entered and through which they could wander. The effect of this work for the viewer, was an experience of light and space and an exercise in perception.

Turrell and Irwin utilise light and space to blur the margins between the real and the virtual; the seen and experienced. Their work has relevance to my research project through the real and the seen. There are some obvious differences in my research and I shall briefly outline these, before discussing the similarities. The main difference is the scale and how this relates to the viewer's involvement with the work and their experience; secondly, the use of light within an artwork.

Turrell and Irwin produce three-dimensional work on a monumental scale. The scale is such that the work can be physically entered, with the viewer becoming an element of the work. This is integral to their aim of constructing

⁶³ Irwin's intention with the first part *Prologue x 18*³ was to provide a disciplined approach to the work for the New York viewers, whilst the second *Homage to the Square*³ was a more sensual and contemplative version, which Irwin felt the viewers would better comprehend, after viewing *Prologue x 18*³.

⁶⁴ Irwin's use of the florescent tube differs from that of the 1960's artist Dan Flavin. Flavin's use of the florescent tube relates directly to its elongated form and shape, which can easily be configured. Irwin's interest in the florescent tube is due to its anonymity through its common usage. Jeffrey Kastner 'Lighting by Dan Flavin' *Art Monthly*, Issue No. 191, November 1995, pp. 6-8, provides an appraisal of Flavin's 1960's work in a contemporary context.

work which is physically experienced by the viewer through vision and perception. The scale of their work is that of architecture, and directly relates to this aim.

My aim differs in that I construct work that is image-based and to be looked at more closely. The scale and the positioning are such that they do not allow the viewer to enter the work, except through sight.



65

Sol Le Witt

Wall Drawing #870 1997, *Acrylic paint*.

While my research has resulted in photographic-like imagery produced by a three-dimensional apparatus; it is still a two-dimensional image that is viewed. The viewer's experience of my work is solely based on the experience of looking at an image.⁶⁵

Turrell and Irwin's use of light within an artwork is significantly more sophisticated than my own. Through careful manipulation Turrell's light is tangible and occupies

65

In 1998 the artist Sol LeWitt completed his Art Project *Wall Pieces* (1998) at the Museum of Contemporary Art, Sydney. In description the Art Project saw the walls of the museum painted in black paint with varying sheens and degrees of reflection dependent upon whether the paint was matte or glossy. It was the manner in which the differing paints reflected light that made the areas demarcated by curves or squares visible. Whilst not being photographic, this work is heavily dependent upon the presence of light. *Sol LeWitt Wall Pieces*, Museum of Contemporary Art Pty Ltd, Sydney, 1998.

66

Richard Wilson's *20:50* (1987) is a work I have long admired. In this work, used sump oil is contained within a steel framework above the floor. The sump oil acts as a mirror and reflects the ceiling of the space; the viewer can enter the work through a passageway cut into the framework. In 1995 I used sump oil to produce reflections within photographic still life.

the viewer's space; on the other hand Irwin creates a space in the mind of the viewer, by the careful orchestration of light. My use of light within this research project is the means of producing imagery. Using light to achieve this I have employed it in conjunction with other materials, for example, wood, glass or perspex; these materials become the image surface. The light operates with this surface to create the image, or a shadow – the image of the absence of light. The resulting image may form upon this physical surface or be reflected from it. Without light, there would be no image.⁶⁷

Like Turrell and Irwin, my preference is for the real over representation; for this reason their work has relevance to my investigations. The approach to experience through looking at *real light*, in preference to experience through looking at *the representation of light* as a photographic print, is the approach this research project followed. Turrell and Irwin's work results in a real experience because of its three-dimensional nature and it is this that I admire. It is a concept I investigated but, in order to emphasise the image, chose not to pursue. Irwin's struggle with "*the estrangement of objects from the enveloping fabric of experience*" is similar to my problems with the photographic print. My reasons for moving away from the photographic print to an image that is constructed

67

Contemporary photographer Daniel Canogar uses light to produce his photographic imagery known as phantasmagoria. Canogar's phantasmagoria consists of "*streams of fibre optic cables through which light travels and images of naked bodies are projected on the surroundings walls.*" Canogar, D., *European Photography*, Volume 17 number 60 Issue 2, 1996 pp 48-50. Christopher Bucklow's photographic imagery of silhouetted figures from the *Reactor series* (1996) is equally reliant upon light for their construction. Two works completed during the project bear some similarity, to Bucklow's series; they are *Slide Projection* (1998) and *Light* (2000).

in three-dimensions and must be looked at as two-dimensional, arose from my desire for the viewed photographic(-like) image to be a re-presentation of reality and to be constructed by real light.

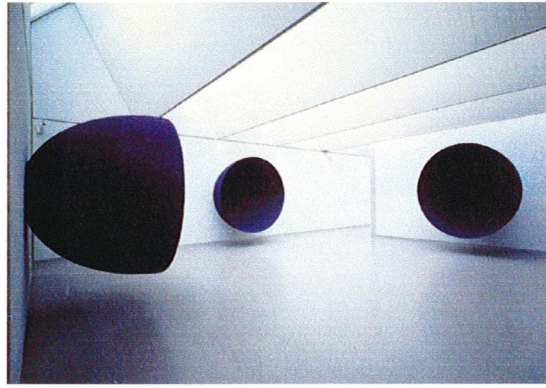
'Inherent beauty'**DONALD JUDD - ANISH KAPOOR**

Surfaces attract attention. The television advertisement for the new Lexus car reveals more about the luxurious surface of the car, than its ability on the road. The gleaming duco draws out elongated reflections, the streaking highlights are numerous and the overall feeling is one of a surface appearance. It would be possible to view this seductive surface for extended periods of time. The surface of an object is what attracts the eye and draws us inward.

I can walk around it and see it in the space, but once in front, it dematerializes, it's like a dense fog captured in the cone shape, a fog I can't see through or sense its depth. As my eyes attempt to focus I wonder if I could reach out, if my hand could pass through or break through the fog...it's soft and velvety, I desire to touch, to penetrate the space.⁶⁸

It was not the new Lexus that inspired this writing but *Void 3-13* (1991-2) by Anish Kapoor. Mesmerized by its surface and enveloping colour, my time with this work at the Queensland Art Gallery was all too brief.

Kapoor's choice of materials for the construction of his artwork is dependent upon the material's surface. His choice: powder, resin, sandstone, limestone, granite, concrete, fibreglass and stainless steel. The surface of these materials is inherent to the material itself; for example, the surface of stainless steel is stainless steel, or the surface of sandstone is sandstone itself; these surfaces are not applied. As a result Kapoor's surfaces are decadent and sensual, his coloured works have a lushness akin to growing moss, the white fibreglass works are transcendental whilst the reflective works have a contained fluidity.



Anish Kapoor

Untitled 1990, Fibreglass and pigment,

250 diameter X 167cm.

Void 3-13 (1991-2) is similar in appearance to *Untitled* (1990). An installation of large blue cones sits directly on the gallery wall. Appearing as protuberances when viewed side-on, they float a foot above the floor. Their material is fibreglass and their surface a highly saturated dark blue pigment. The lighting is such that they do not create shadows, nor do they have highlights, the dark blue surface absorbs all light. If viewers were to walk blindfolded to this work opening their eyes when in front, the blue cone would appear as a blue void of an indiscernible depth. Drawing back into the wall the cones/voids negate the space, creating a new space that goes beyond the gallery space which the works physically occupy; Homi K. Bhabba sums this up beautifully when he writes:

It may be the most valuable insight into Anish Kapoor's work to suggest that the presence of an object can render a space more empty than mere vacancy could ever envisage.⁶⁹

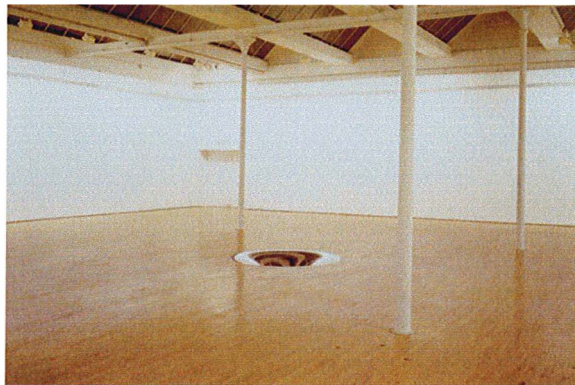
Kapoor achieves this through minimal art with an emphasis on surface and form. The recurring form in Kapoor's work is the convex or the concave shape.

Kapoor's work can be divided into two groups: work that occupies gallery space and operates to suggest a bigger

69

ibid., p.12.

space outside the gallery, for example, *Untitled* (1990); and work which doesn't occupy the gallery space, but emphasises the space within, for example, *Turning the world inside out II* (1995). In description *Turning the world inside out II* (1995) consists of, a stainless steel convex shape no larger than 2m^3 , placed flush into the polished floorboards of a large gallery space. This convex shape operates to drain the gallery space; its appearance is that of a plughole, as is its function. In doing so, it emphasises the space making it appear large and empty, as though its contents have gurgled through the gallery floor. Viewers standing above this work view their image swirling endlessly downwards, as a reflection in the stainless steel. The surface of this work creates a visual image of a sensation. On a larger scale *Untitled* (1996) creates the real experience of falling, as the viewer teeters on the edge of this large void peering in.



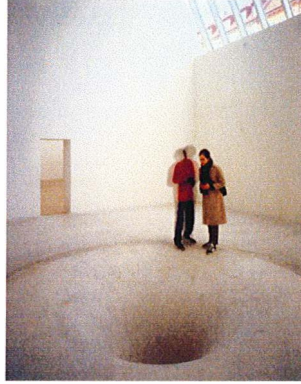
Anish Kapoor

Turning the world inside out II 1995, *Chromed bronze*,

180 X 180 X 130cm.

Regardless of the material Kapoor employs, there are no discernible details, no joins, no marks created by its maker; nothing to hint at the materiality of the work. The viewer confronted with *Turning the world inside out II* (1995) is not offered any material distractions which would bring the work back to reality. It truly becomes a void within a gallery space, rather than appearing as a construction of a void.

Minimal work⁷⁰ places added emphasis on surface and perfection, as the eye's attraction to the defect overrides its attraction to the surface. The appearance of minimal work is through its surface.



Anish Kapoor

Untitled 1996, Concrete.

Michael Fried's essay 'Art and Objecthood'⁷¹ discusses Minimal art, or as he terms it 'literalist art', of the 1960s. Fried's discussion outlines this style of work as attempting to set itself apart from the work of painters and sculptors, defining itself as a separate discipline and being theatrical and distancing in its relationship to the viewer. Fried writes:

the presence of literalist art, which Greenberg was the first to analyze, is basically a theatrical effect or quality – a kind of stage presence...here again the experience of being distanced by the work in question seems crucial; the beholder knows himself to stand in an indeterminate, open-ended – and unexacting – relation as subject to the impassive object on the wall or floor. In fact, being distanced by such objects is not,

70

John Perreault wrote in 1967 "The term "minimal" seems to imply that what is minimal in Minimal art is the art. This is far from the case. There is nothing minimal about the "art" (craft, inspiration or aesthetic stimulation) in Minimal Art. If anything, in the best works being done, it is maximal. What is minimal about Minimal art, or appears to be when contrasted with Abstract Expressionism or Pop art, is the means, not the ends." John Perreault as referenced in F., Colpitt, *Minimal art: the critical perspective*, University of Washington Press, Seattle, 1993 p. 3.

71

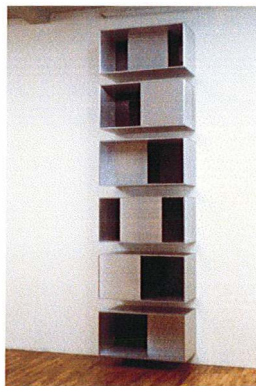
Fried, M., 'Art & Objecthood', reprinted in Harrison, C. & Wood P., *Art in theory, 1900-1990 - an anthology of changing ideas*, Blackwell, Oxford, 1992. Article originally published in the magazine *ArtForum International*, Summer 1967.

I suggest, entirely unlike being distanced, or crowded, by the silent presence of another person.⁷²

One of the artists Fried discusses, is Donald Judd. Judd's work appears as a cross between some detail of industrial design and a welder's demonstration. The appearance of his work has changed little over a thirty-year period, except perhaps in its use of up-to-date technologies. In the 1960s, his work did not have the attributes normally associated with disciplines of artwork; it did not attempt to separate itself from reality. For example, his floor works did not separate themselves from the floor with a base as sculpture would and when affixed to the wall, could not be considered paintings.

Judd's three-dimensional work was constructed from galvanized iron, plexiglass, aluminum, copper, brass and stainless steel. Since his forms were geometric - squares and rectangles - Judd contracted a Sheet Metal firm to construct the work.⁷³ Characteristic of Judd's work is its modular nature, with order and repetition and progressions in arithmetic, determining the work displayed and the composition. Judd termed his work 'specific objects'.⁷⁴

(details overleaf)



72

ibid., p. 826.

73

Judd contracted Bernstein Brothers Sheet Metal New York to construct some of his work from this period.

74

Judd, D., *Complete writings 1959-1975: gallery reviews, book reviews, articles, letters to the editor, reports, statements, complaints*, Press of the Nova Scotia College of Art and Design, Halifax, 1975. Judd's article 'Specific Objects' outlines his views on the work of his peers, whom he identifies as producing specific objects.

Donald Judd

Aluminum and black plexiglass 1986.

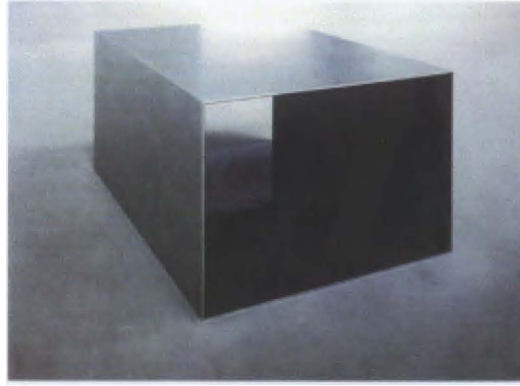
As the term specific object suggests, Judd worked in three-dimensions to produce his work and achieve the stage presence to which Fried refers in his article. In the 1960s there was much discussion and argument regarding the relationship between minimal sculpture and the viewer. Judd's sculpture demanded of the viewer an encounter more active than just looking and visually pondering, it required a response; resulting in an experience of the work.⁷⁵ This sculpture was couched in the concept of the direct, real and lived experience; with the viewer expected to respond to the presence of the work rather than its visual image. By working in three-dimensions, Judd overcame the problems associated with the visual image: illusionism and literal space.

Surface played a major role in creating the work's presence to which the viewer responded or, put more simply, the indefinable quality which it possessed. Judd's use of materials was insistent upon their appearing real, that is the materials' qualities were inherent, they did not appear contrived through being painted or applied.⁷⁶ Through the considered use of luxurious materials, bright colours and reflective surfaces, Judd's work transcended its materiality, evoking in the viewer feelings of awe and beauty.⁷⁷

⁷⁵ Fried considers this situation as being that of theater and the negation of art, as every person/object/thing within the gallery space, assumes importance and relevance to the artwork and subsequent experience.

⁷⁶ Colpitt, F., op cit., p. 26. Amy Goldin described the problem "*Judd's chief worry about color is to avoid having it act like a second surface, a skin lying on top of the form.*"

⁷⁷ Judd did complete works where the construction employed less luxurious materials, these works in my opinion, are not as successful as the works discussed above. Judd's various *pulver on aluminum* (1984-5) do not escape their materiality, constructed form and composition. For me, they evoke the appearance of Lego, not beauty or awe.



Donald Judd

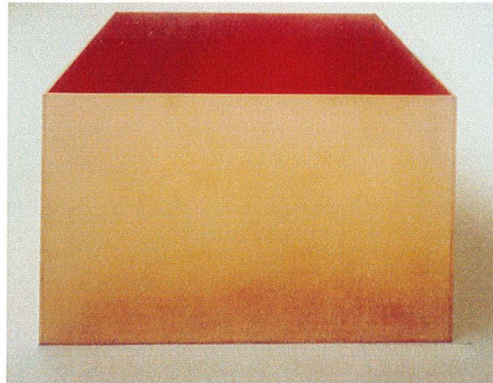
Clear anodized aluminum and violet plexiglass 1969,

84 X 173 X 122cm.

In description, (on p.49) *clear anodized aluminum and violet plexiglass* (1969), is a large hollow rectangle missing two ends. Its exterior is anodized aluminum, a matt surface which blurs any reflections. The interior surface which is clearly visible, is dark violet and highly reflective. The success of this work is the manner in which these surfaces create an indefinable presence in the gallery. Looking at this work, the gallery, viewer and light are contained as a reflection in the surface of the hollow shell; it evokes elegance and sophistication. In opposition, the interior surface has the effect of oozing a deep, dank fluidity, a fermenting pool that perfumes the gallery space with the scent of oppression.

The highly reflective materials Judd employs allow reflections and duplication while raised areas of works create shadows and reflect colour. As the viewpoint of a work changes, so does the direction of light and the work's appearance. Some theoreticians view Judd's work as illusionistic. Judd dismissed this view, insisting his work was not illusionistic, due to its being three-dimensional and existing in real space; it was avoiding being illusionistic. Rosalind Krauss described Judd's work "*as 'lived illusion' rather than 'pictorial illusion'*"⁷⁸ Krauss' view adds to

Judd's interpretation of his own work as being that of presence and experience.⁷⁹



Donald Judd

Copper and light cadmium red enamel on aluminum 1972,
92 X 153 X 153cm.

Materials have a surface and surface has an appearance. Judd utilises surface to create presence; Kapoor, to drag the viewer into the work and into the void.⁸⁰ My interest in surface is as a means to an image.

The appearance of Judd's surface highlights its very nature. It never appears as a solid form, and the viewers' awareness of most materials enables them to surmise its lack of depth.

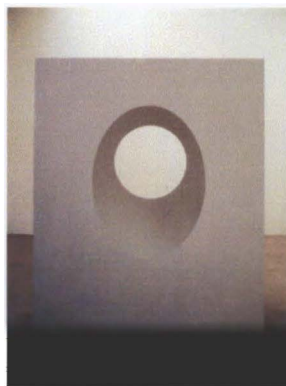
Throughout my investigations, surface has played this role, it is a flat plane with little depth. Not all surfaces have been of interest, nor intended to draw the viewer's attention. My interest in surface is as a plane on which images form or light is reflected. Materials such as reflective laminate, persex or glass have been employed. These are all capable of creating transient images on their surface and where they are employed, it is for this very reason; and

⁷⁹ *ibid.*, p. 89. Colpitt notes: "The lack of expressive content (of minimal sculpture) also induces the outer-directedness of the object, forcing the spectator to locate the meaning of the work within the experiencing self rather than within the object."

⁸⁰ The work of Kapoor and Judd also relies heavily on space and time to achieve presence.

the images that form are intended to be viewed, to be looked at.

Kapoor and Judd's surfaces create imagery, but overriding this, is the concern for the surface to create presence and an experience for the viewer. The three-dimensional nature of their work highlights their concern with surface as a means to more than just image. While my work relies on a three-dimensional apparatus, it does not draw attention to itself as existing in three-dimensions; instead appearing as a two-dimensional image on or in front of a wall. Arguably, a wall is three-dimensional, but one views a wall as a flat plane, a two-dimensional surface.



Anish Kapoor

*White Dark III 1995, Wood, fibreglass and paint,
206 X 153 X 128cm.*

In 1965 Judd wrote:

The use of three dimensions is an obvious alternative. It opens to anything. Many of the reasons for this use are negative, points against painting and sculpture, and since both are common sources, the negative reasons are those nearest commonage.⁸¹

Throughout my research, I have investigated the three-dimensional artwork in conjunction with a photographic image; the two never reconciling or resolving over this

period.⁸² The work that has resulted is photographic-like imagery that is produced by a three-dimensional apparatus. So while the two never became the one, one formed the other. As Judd states, the negative points are nearest to the common points; that is the approach the research project eventually took. Judd and Kapoor construct three-dimensional works to create presence and, in that respect, my work is antithetical to theirs; for I still have a passion for the appearance of the image forming on the surface.

82

Jennifer Bolande's *Appliance House* (1998-99) successfully achieves a resolution between a photographic image and a sculptural artwork. See 'Tumble, Sigh' *ArtForum International*, Vol 38 No. 5, January 2000, pp. 88-9.

PART THREE

1997 THE RESEARCH ISSUES

- 1 Photographing the body as something to be looked at.
- 2 Presenting a photographic image as a sculptural work.
- 3 Shifting the emphasis from photographing the body to photographing the interior.
- 4 Constructing shape and manipulating shape through a photographic image.
- 5 Photographing the absence of the interior.
- 6 Re-presenting the absence of the interior in an attempt to manipulate space.
- 7 The appearance of the work.



Jessica Ball

*Body on Carpet 1997, Chromogenic Print,
50 X 47cm.*

Photographing the body to be looked at.⁸³

I photographed⁸⁴ the naked body within the domestic interior in an attempt to enhance the body as the subject

⁸³ The Honours research project had resulted in a photographic series depicting my naked body within classical architecture and domestic interiors. The body interacted with the architecture and interior through its positioning in windows, through doorways or on furniture. It was once described to me as 'the body as poured concrete', meaning the body appeared as a sculptural piece within a room. The presentation of the images was critical to their success, for further detail, see Part One – Introduction to the Project.

⁸⁴ In early 1996, I purchased a medium-format Hasselblad camera and I employed this when photographing.

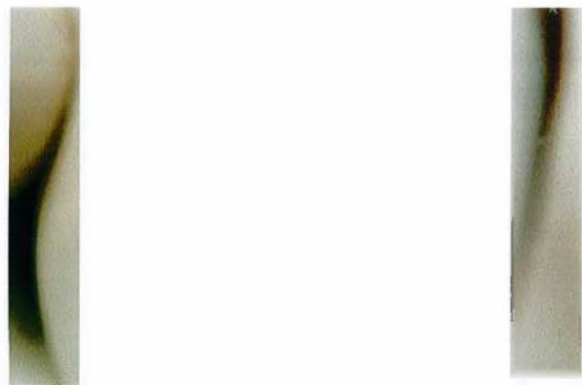
matter of the image and to raise the following issues: privacy, the act of looking and voyeurism.

Method: *Mist series* (1997)

The eye instinctively passes over the foreground of an image. To emphasise the body within the image, I placed it (my) body in the foreground section; the positioning of the body was below the camera and tripod. Due to this position, I was unable to view the image prior to the exposure, the direct result of this was images of the body that had not been envisioned or intended.

Results:

These images depicted the arm and torso of the body so close to the camera, they were rendered out-of-focus and formed an aperture through which the interior of the room could clearly be viewed. These images were a major development in terms of how the body was photographed within the interior, it was no longer recognisable as a body, instead appearing as a transient mist passing through the interior. I termed these images my 'calligraphic marks', as I saw a resemblance in the depiction of the interior to forms of writing. The real result of these images was that the viewers not only looked at the body, but they were forced to look through the body.



(left & right)

Jessica Ball

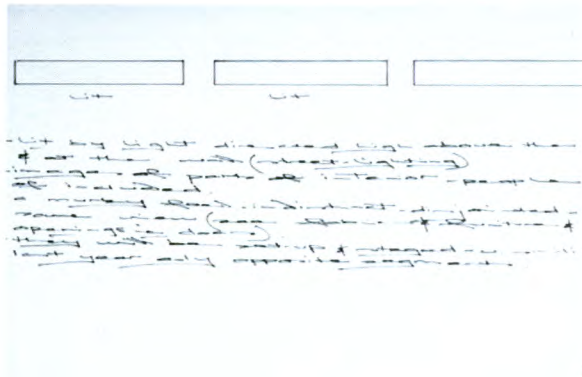
Images from Mist series 1997, Chromogenic Prints,

50 X 33cm.

To overcome the difficulties of viewing the image prior to the exposure, I seriously considered using a model. It was no longer relevant that the depicted body be my body; this meant that the subject matter of the images was no longer my interest in self-observation. The images had become a subject to be viewed.

Presenting a photographic image as a sculptural work.

My interest in investigating the presentation of photographic imagery as sculptural work began in 1995. Since then I have attempted to present the photograph in a manner other than the un/framed print on the wall. My belief is that a photograph has the ability to do more than represent reality; through its presentation, it can become a part of reality and be experienced as such by a viewer.



85

Jessica Ball

Journal Sketch, early 1997.

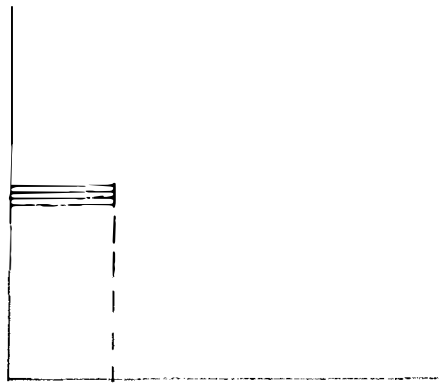
Method: *Mist series*

The imagery of the body emphasised its transience; so did the presentation of this imagery. Within my journal are sketches of these methods: the suspended image - the image on a glass shelf – and the layered image. One method merited further investigation: printing and presenting the photographic image on Duraclear material. Duraclear is a photographic print material comprising a

85

Although never documented, these ideas, mock-ups and sketches played an important role in the progress towards resolving this problem.

photographic emulsion on a clear plastic base. Viewing a Duraclear image, requires the passage of light through the material and image. I could mimic the imagery of the body and the domestic interior within the image's presentation, by twisting and contorting the Duraclear material to resemble the same shapes. Printed at a small scale, the images were pinned to the wall; twisted and contorted they bulged outwards. The reliance on light to view the image and this three dimensional presentation meant that light had to be directed down onto the image; resulting in shadows which arched out and downwards. I believed the work would be more easily included as a part of the viewer's experience through this three-dimensional presentation and the reliance on light.



Jessica Ball

Journal Sketch, early 1997.

Results:

This method of presentation raised more problems than it resolved. There was potential in the Duraclear material that, at this stage, I had not yet researched; my main interest was in the layering capabilities of the material. I began to question how the viewer looked at these images bulging from the wall. Did they view them as images or objects? What were they looking at and how?

Shifting the emphasis from photographing the body to photographing the interior.

At my first Group Critique, in July 1999, my photographic imagery was misconstrued by some and viewed as the

slits and crevices of the body. The work was viewed as sexual, or at least, intimate. This was a reading I had never considered and did not want.

Method: *Details series* (1997)

This response in conjunction with my growing disinterest in photographing my body resulted in abandoning the body as the subject matter of the photographic imagery.

Result:

When photographed close up and out of focus, any subject matter could serve the purpose of creating shape within the imagery. A cable release, a body, a flower, a chandelier; the subject matter was irrelevant. Shape, form and colour became important. The subject matter of this minimal imagery became a construction of shape.



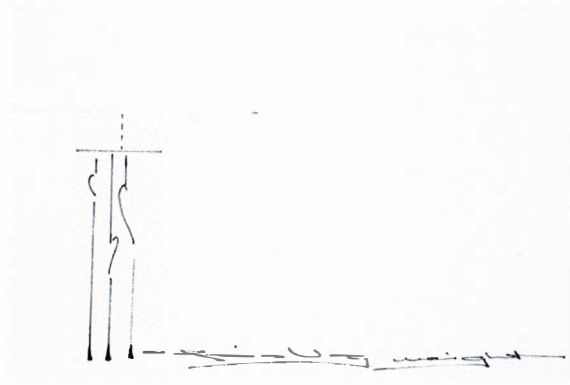
(left & right)

Jessica Ball

Images from *Details series* 1997, *Chromogenic Prints*,
50 X 33cm.

Constructing shape and manipulating shape through a photographic image.

As the images became more minimal, further emphasis was placed on their presentation as a sculptural piece. I desired to create something elegant and beautiful through the construction of shape, within the image; and through the suggested manipulation of space by the presentation of the imagery within a space.



Jessica Ball

Journal Sketch, mid 1997.

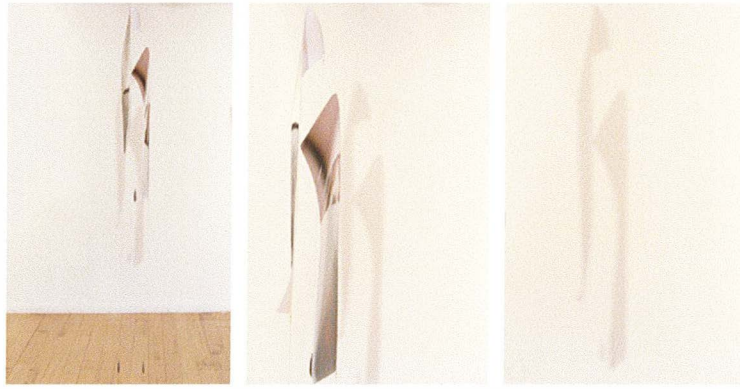
Method: *Details*

To manipulate space, I began to use fishing line in the presentation of the Duraclear imagery. The fishing line allowed for more control over my contortion of the image and meant that the work was no longer dependent upon a wall, but could be attached to any surface. The line did require weights to maintain the tension and contortion. Although the project was never completed, it was my intention to handcraft these weights and have them chromed. The weights would then serve the purpose of maintaining the tension and, conceptually, would reflect the image of the viewer in their surface. Hanging in space, this presentation would result I believed in a three-dimensional photographic image that could be experienced by the viewer. I termed this work 'up-market mobiles'.



Jessica Ball

Images from Detail Series 1997, Chromogenic Prints,
50 X 33cm.



(left to right)

Jessica Ball

*Pair of Images from Details series 1997, Chromogenic Prints, fishing line and weights (installation)*⁸⁶

Dimensions variable.

Results:

The main result of this period was the deliberate emphasis on presentation in favour of the subject matter of the imagery. This, in conjunction with the decision to move the image away from the wall, meant the work was no longer an image to be viewed, but an object presented for the viewer's gaze and presented to form a part of their experience of the space. The chroming of the weights was important as it signified my interest in involving the viewer within the work.

Photographing the absence of the interior.

This emphasis on the presentation was beginning to affect the imagery produced. The imagery and its method of presentation were slowly becoming more integrated, as the influence of one upon the other was becoming greater. I acknowledged that, for the work to be successful, it would require the image and its presentation to be thought of conceptually as one, not two; the latter had always resulted in an uneasy conjunction failure.

Method: *Shadows* (1997)

Pursuing the transient, I began to photograph details of shadows. Concentrating on a candelabrum, I manipulated

the light till the desired shadow appeared. In doing so, I chose to photograph the absence of the object and the interior.



(left and right)

Jessica Ball

Image from Shadows series 1997, Chromogenic Print, (detail on right)

50 X 33cm.

Result:

The result was minimal imagery, constructed by the manipulation of light. The presentation of these was not attempted or resolved.



Jessica Ball

Image from Shadows series 1997, Chromogenic Print,

50 X 33cm.

Re-presenting the absence of the interior in an attempt to manipulate space.

My investigation into the presentation of these shadow images did not lead to any resolved work. However my ideas developed as to how I wished the work to operate in space and how the viewer relates and responds to the work.



Jessica Ball

*Image from Shadows series 1997, Chromogenic print,
50 X 50cm.*

I believed that, because the work was an element of the space, it could be manipulated to change the sense of space. My interest was in developing a relationship between the artwork, the space and the viewing audience, so that the coincidence of all three would produce an experience that did not solely rely upon visual imagery. It was my intention for the viewer to be aware of looking; to act out the role of the observer; and to look at themselves in the reflective surfaces of which the work would in part be comprised.

METHOD:

Excerpt from paper delivered in October 1997:

Suspended in space, the presentation of my work was envisaged as between object and architecture. In any given space, there would be suspended from the ceiling, pairs and trios of images; relationships would be created between sets and none would be complete

without the rest. It would be possible, and necessary, to walk between them. Drawn downwards by the chromed weights the images would have a heaviness that would belie the transparent material from which they were constructed. Once the viewer entered or moved about the work, they were reflected in the weights; their image distorted by my hand(iwork) and fused to my image, they unwittingly joined the party.

Results:

My interest in the photographic image was diminishing. After a year of research I had not yet determined how to successfully present an image within a sculptural piece, and I began to doubt the worth of producing images, except as ways of informing my research. Increasingly I believed that it was through the presentation of work that I could affect the viewer. As a consequence, I began to look at architecture as a possible context for my work.

The appearance of the work.

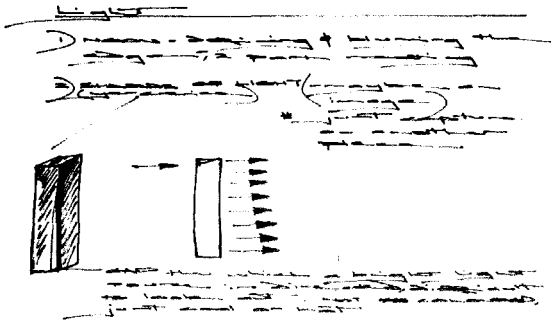
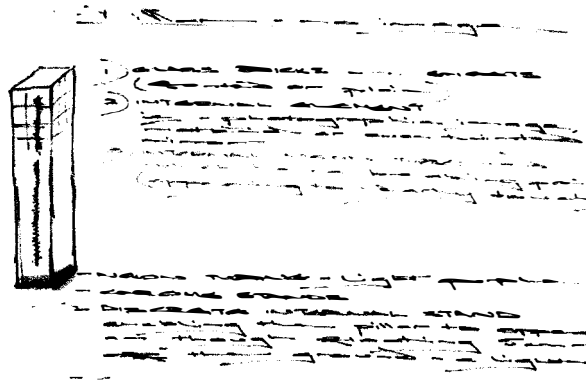
Towards the end of 1997, my frustration with attempts to resolve the photographic print with a three-dimensional work led me to (temporarily) abandon the research investigations previously undertaken.

Method:

I began to sketch work that was vastly different to the research undertaken in 1997, although conceptually similar. It was different for the following reasons:

- it was devoid of an image;
- if an image existed it was in the form of a shadow;
- the materials utilised were: neon, etched-glass and chrome;
- the scale was larger - it would act as a dividing wall;
- the memory of the experience of the work was of greater importance than a visual memory;
- I wished to explore the relationship between the artwork, the space surrounding the work and the viewer; and

- of growing importance was an interest in the architectural.



(above and below)

Jessica Ball

Journal Sketches, late 1997.

Although only ever existing as sketches in my journal or, on occasion, as a temporary set-up; my intentions to produce this work were very real.

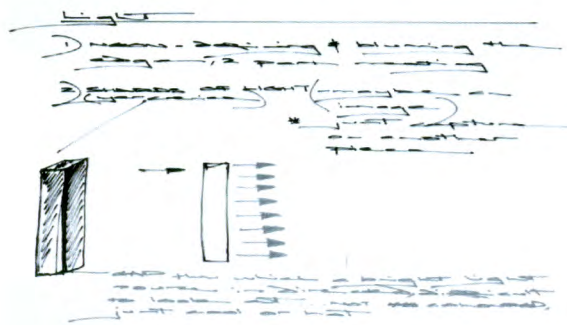
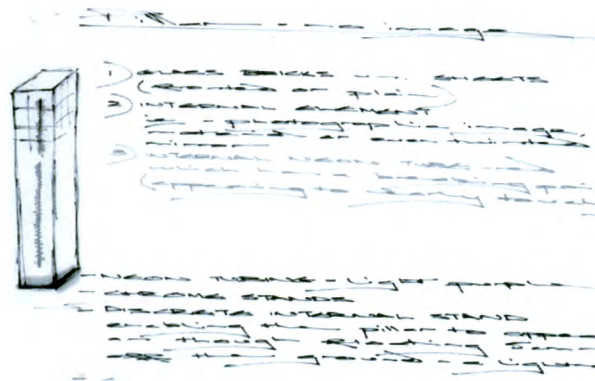
Results:

I employed AirCon Industries⁸⁷ to construct a galvanized steel pillar: 1450 X 250 X 250cm with a vertical slit of 5cm in the front surface. The purpose of the slit was to allow an image to be projected from the pillar and into space. Looking back in my journal, I believe I had the pillar constructed in an attempt to affirm this new and evolving project; to give it a reality other than as a sketch. My

87

AirCon Industries – Metal Fabrication – Design, Manufacturing & Installation.

- of growing importance was an interest in the architectural.



(above and below)

Jessica Ball

Journal Sketches, late 1997.

Although only ever existing as sketches in my journal or, on occasion, as a temporary set-up; my intentions to produce this work were very real.

Results:

I employed AirCon Industries⁸⁷ to construct a galvanized steel pillar: 1450 X 250 X 250cm with a vertical slit of 5cm in the front surface. The purpose of the slit was to allow an image to be projected from the pillar and into space. Looking back in my journal, I believe I had the pillar constructed in an attempt to affirm this new and evolving project; to give it a reality other than as a sketch. My

research into the pillar as a means of presentation developed further.



Jessica Ball

*Pillar 1997, Galvanised Steel,
145 X 25 X 25cm.*

In an attempt to embrace this new area of research, I decided to apply two concepts that lay behind these sketches within the research project:

- light (in conjunction with Duraclear imagery); and
- the pillar method of presentation.

My desire to continue taking photographs was a turbulent affair and photography remained an element of the work, although its departure was imminent. Excerpt from my Journal 24.6.1998:

Surely it is my experience that I wish to present to the viewer – a representation of the experience - awe and wonder – distance and closeness alongside elements of beauty - a transient moment for contemplation.

discussions of architecture in *Light construction*/Terence Riley, The Museum of Modern Art, New York, 1995.

1998 THE RESEARCH ISSUES

- 1 Taking photographs without taking photographs.
- 2 The illuminated image within the pillar.
- 3 Constructing an image from the absence of light.
- 4 Overview of the *blindspot* exhibition and conclusion.
- 5 The scale of the work.
- 6 The photographic image.
- 7 A reflection as image.
- 8 The image constructed of light.



Jessica Ball

*Pillar 1998, Stainless Steel,
145 X 25 X 25cm.*

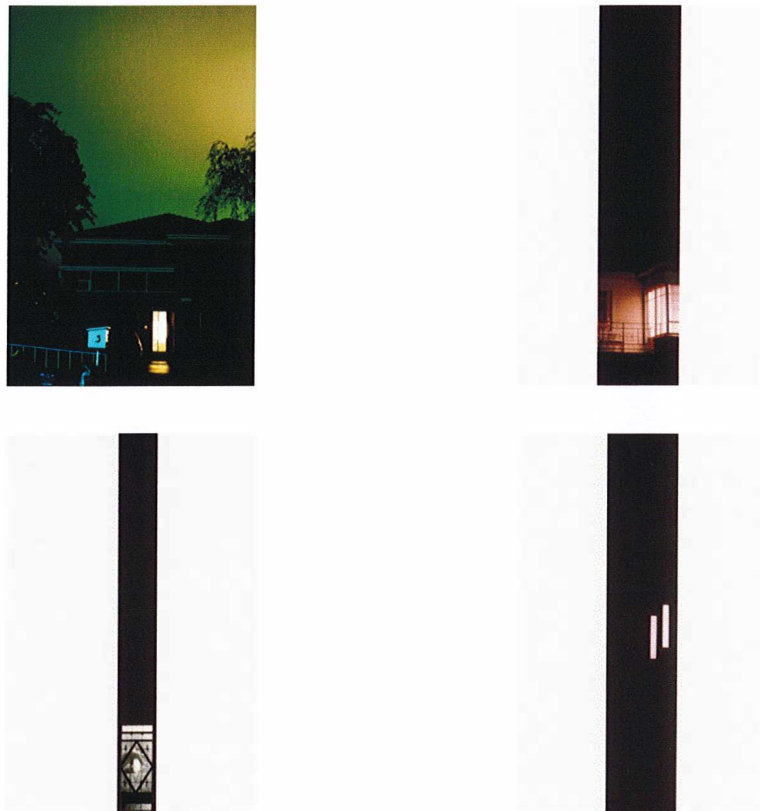
Taking photographs without taking photographs.

My approach to photography shifted from one of construction and careful manipulation, to one of recording images that were not constructed by myself, except in terms of cropping.

Method: *houses at night series* (1998)

I 'took' my images in the streets of suburbia. Emanating from living room windows, kitchen windows, bathroom or bedroom windows; it was the light I chose to photograph. The images were considered voyeuristic, although I believe that interpretation by others, had as much to do with my description of the process involved, as did the actual imagery. Initially the images were sharply in focus, with the entire house depicted: the letterbox, shrubs even

on occasion, the garbage; alternatively, it would be the entire suburb, made visible by the show of lights. The images were composed of the blackness of night and the pure colour of light; only the light recorded on the negative colour film. I began to shoot and print the images severely out-of-focus. I became selective in my choice of houses to photograph; decorative fly-screen doors or illuminated doorbells became a fascination.



(left to right, above and below)

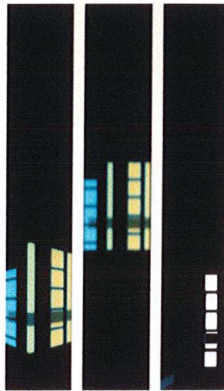
Jessica Ball

*Images from houses at night series 1998, Chromogenic Prints,
50 X 33cm.*

I investigated digitally outputting the imagery. The advantages of the digital print were:

- the ability to alter specific areas of the image, in colour, tone etc
- the possibility of outputting different versions of the image,
- the layering possibilities were numerous,

- and the outputted digital print could be back-illuminated.



Jessica Ball

*Digital Images from houses at night series 1998, Digital Prints,
Dimensions variable.*

Result:

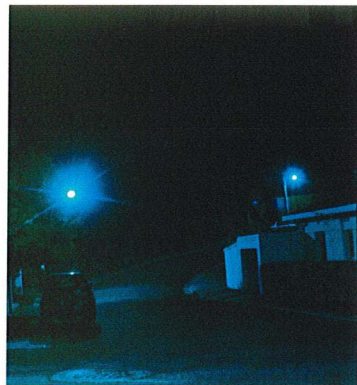
Backseat (1998) was recorded at the beginning of the *houses at night series* and had an immediate impact upon the direction the research was taking, in terms of clearly outlining my interest in looking. At the time I wrote:

In terms of the imagery, it is the houses of suburbia and the light that emanates from them that currently, and I imagine will for some time, create the images. It involves me driving around particular streets at night and photographing, from within a car, the exterior of houses and in some respects the interior, as evidenced by the light and the occasional glimpse of internal elements. How this began was with an image I took of myself in a car. I realised when shooting next that it was not the image of myself, that was created in a 1/1000 second by the flash, that I found interesting but the image (and experience) created in the 2 minute exposure for the image outside the car. Sitting in the dark interior of the car, hoping not to be seen for 2 minutes and then literally 'exposing' myself for that brief moment of the flash, praying that the image would not have burnt onto someone's retina, was intriguing and uncomfortable. I have since decided not to repeat this given the one-off nature of the resulting image; the experience is however the provocation for work, both past and present.⁸⁹



Jessica Ball

*Backseat 1998, Chromogenic Print,
50 X 47cm.*



Jessica Ball

*Untitled 1998, Chromogenic Print,
50 X 47cm.*

My enthusiasm for the digital prints of these images led me to create some images entirely within Photoshop.⁹⁰ It became clear that this method of creating imagery lacked the voyeuristic power and veracity the *houses at night series* contained. The created digital print bore no relationship to reality, and was clearly constructed. It was nonetheless an interesting experiment, proving the power of the photographic image.

⁹⁰

Photoshop is a computer program, which enables the digital alteration and construction of imagery.



Jessica Ball

*Images from houses at night series 1998, Chromogenic Prints,
50 X 33cm.*

The illuminated image within the pillar.

The dependence of the imagery upon light and architecture, was reflected in my choice of the pillar as the method of presenting the back-illuminated digital imagery.



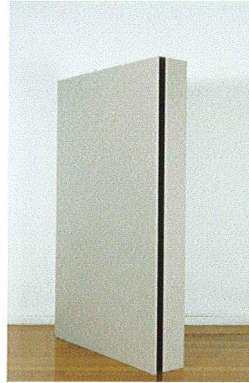
Jessica Ball

*House Pillar 1998, Galvanised Steel and Digital Print,
120 X 12 X 100cm.*

Method: *houses at night series*

A number of pillars were constructed from different materials: galvanised steel - stainless steel - and Colourbond roofing material. The back-illuminated digital prints were discretely placed inside each pillar and, so to the viewer, were not immediately visible. To view the image required peering through the slit, an inherently voyeuristic action and one I hoped would be noted by the viewer. I conceived of sets of these pillar works,

creating entire streets within the gallery space. Light played an important role it was the means to the image and its method of presentation.



Jessica Ball

House Pillar (purple version) 1998, Colourbond Roofing Metal and back-illuminated Digital Print, (detail on right of image viewed through slit)

165 X 21 X 100cm.

Results:

The pillar was successful in terms of its construction and the viewer's action of looking at the image. The issue, which I did not consider and which heralded the end of these investigations, was scale. The three-dimensional pillar determined the scale of the image by nature of its real existence. The image could not escape this scale, so appears lilliputian. In a critique, this work was referred to as 'negating vision', meaning, I was presenting a by-product of vision, not the experience of it. The photographic image in conjunction with a sculptural work was still not resolved. My frustration with photography did not preclude me from taking photographs, instead I further developed my means of constructing or de-constructing the imagery.



Jessica Ball

*Images (green version) from houses at night series 1998, Chromogenic Prints,
50 X 33cm.*

Constructing an image from the absence of light.

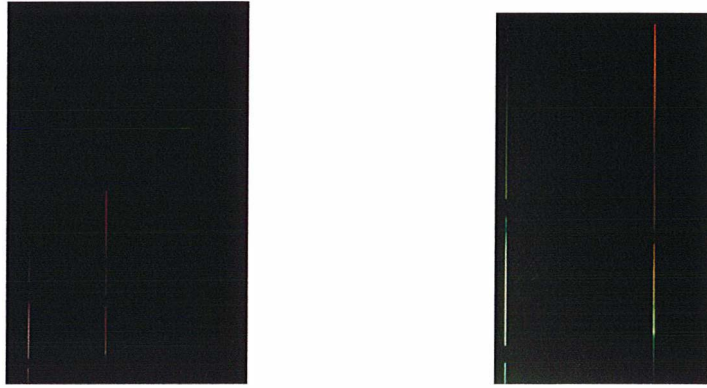
The *doorway series* (1998) was an apt series of images to conclude my research through the photographic print. The photographic image⁹¹ is formed by the action of light (exposure) on a light-sensitive emulsion. It is interesting to note that the *doorway series* imagery required little of this action. In terms of the negative, only 2% of the total negative surface area was exposed to light.

Method: *doorway series*

The only light to enter the darkened room and camera, is the coloured light shining through the gaps between the door frame and doorway. This coloured light is created in the adjoining hallway. The camera records this slit of light indicating the shape of a doorway. These images demonstrate my careful manipulation of and the obvious use of light, or lack of it, to create an image.

91

The photographic image as discussed is both the negative film and photographic paper print.



Jessica Ball

Image from doorway series 1998, Chromogenic Print, (detail on right)

50 X 33cm.

Result:

They are the most minimal images I have ever produced, and with hindsight I feel as though they were an attempt to make an image out of a lack of image, or through an absence of light. The conceptual basis behind the construction of these images was important, it highlighted the need for light when constructing photographic imagery.

Overview of the *blindspot* exhibition.



blindspot exhibition venue

180 Collins Street, Hobart, Australia.

Two artists⁹² and I organised an exhibition of new and collaborative works titled *blindspot*. The work was exhibited in an empty building in the Central Business

⁹²

Sarah Ryan and John Vella.

District of Hobart.⁹³ The interior of the building was decrepit, with peeling paint, salt oozing from the walls and splattered kitchen areas. The sense of space dominated the interior, and on our first inspection, I realised if I (we) were to exhibit there, I would have to consider the space and make site-specific work. There was a great freedom in making the work for the exhibition, a liberation from the confines of my studio practice and previous research. I installed four works and two collaborative pieces. I will briefly outline these.

Black Box (1998)⁹⁴

I began planning this work in June 1998. When the exhibition opened, the work felt stale and dated, but signalled an important departure from previous work.

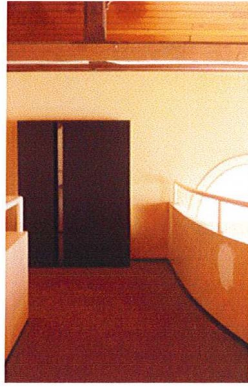
In description:

- a black box 1.8m high X 1.4 wide X 25cm deep, with a 10cm slit on the front surface;
- when a viewer looks through the slit they see their image reflected in a sheet of Black Onyx reflective Laminex which is positioned on the back wall of the box;
- to the right of the viewer's reflection is a shadowy reflection of a life-size naked female torso;⁹⁵ and
- this back-illuminated digital print is placed at an angle in the box, so the viewer sees only the reflection of the digital print, not the print itself.

⁹³ 180 Collins Street, Hobart.

⁹⁴ The installation of *Black Box* (1998) in the *blindspot* space, was not successful. If the box had been installed in a darkened room, then the desired result would have been achieved. That is: the box disappearing into the space, with the viewer only just being able to sense its outline - the image of the female torso would be viewed fleetingly from a distance, could be viewed by peering very closely into the box.

⁹⁵ The use of the body was primarily to attract the viewer into peering into the box, its subject matter was purely as a device to heighten awareness of looking and to suggest a voyeuristic action.



(left to right)

Jessica Ball

*Black Box 1998, Black Box with reflective Laminite interior and back-illuminated Digital Print,
(detail on right of digital print viewed through slit)*

183 X 141 X 27cm.

The viewer was required to stand against/alongside the box to peer through the slit. They had to physically engage with the box in order to view their reflected image and the image of the naked torso. My interest was in this bodily engagement, an attempt to make the viewer acutely aware of the(ir) act of looking. The reflected image of the viewer is darkened due to the laminex and cropped by the narrowness of the slit. The image of the torso sitting to the right of the viewer's reflection is not visible when viewed front-on, requiring viewers to shift position from one of self-reflection to one of voyeurism. The viewer, shifting between these two positions, alternates between being observed and being the observer.



Jessica Ball

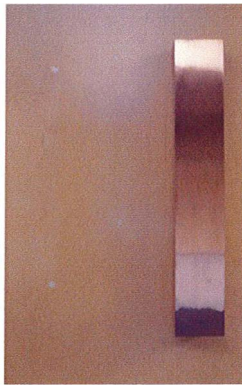
*Image (complete) for Black Box 1998, Chromogenic Print,
Dimensions variable.*

The inclusion of the image of the viewer served to heighten the viewer's awareness of looking and signified the *real* becoming an element of the work.

In description *Copper Box* (1998):

- 1m high X 17cm wide X 12cm deep
- the front of the box is polished copper, the rest of the box is painted a warm apricot colour.⁹⁶

This is a simplified, although not so inherently voyeuristic, version of *Black Box*, whereby a reflection plays the role of image.



Jessica Ball

Copper Box 1998, Copper clad box and paint, (installation)

100 X 17 X 12cm.

The viewer's movement relative to the space and work determines the reflection/image on the surface of the copper. The viewer standing in front of the work is reflected on its surface, standing off-centre the viewer has the opportunity to view the space and other viewers reflected in the surface of the copper.

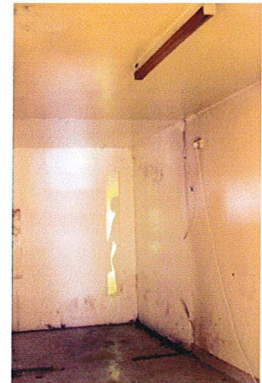
In description *Slide Projection* (1998):

- a slide projection of a life-size figure entering/exiting through a doorway, the figure

⁹⁶

The warm apricot colour was the same paint as used on the walls of the space, minus the painterly sponging effect which was employed on the walls.

appears as a silhouette and it is unclear whether they are facing, or turning away from, the viewer.



(left and right)

Jessica Ball

Slide Projection 1998, (installation on right)

Dimensions variable.

Installed in a dim cool store, with no windows and the only access through an open doorway, the slide projection mimicked the methods of viewing demonstrated in *Black Box* (1998). The open doorway to the cool store acted as the apparatus through which it was possible to view the image prior to entering the room. Upon entering, the viewer automatically cast a shadow on the walls (a silhouette image). This image was considerably more subtle than the slide projection image.

In description *Baby-monitor* (1998):

- a 'baby-unit' (microphone) and a 'parent-unit' (speaker) are placed in separate rooms.



Jessica Ball

Baby-monitor 1998, Baby-monitor unit parents' unit (detail)

Dimensions variable.

blindspot was the first time I had used sound and I left the means of transmitting the sound, completely undisguised. Once the viewers were aware of one unit they searched for the corresponding unit and modified their behavior, due to an understanding of the functions of the units'.

Conclusion:



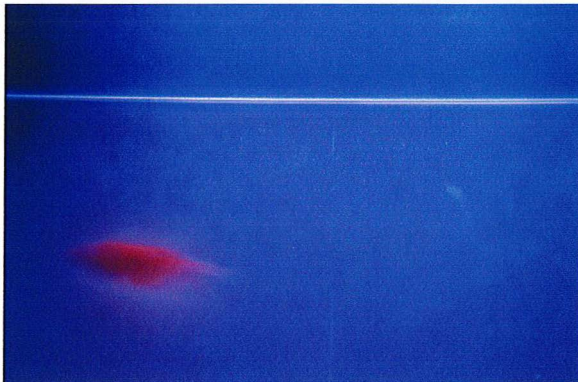
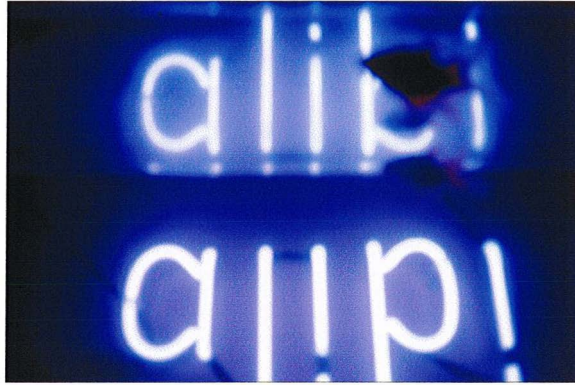
(above and overleaf)

Jessica Ball, Sarah Ryan & John Vella

alibi 1998, Fishtank with two fish, alibi neon and television covered in white fabric, (details below)

97 X 70 X 31cm.

The two collaborative works constructed for *blindspot* (one collaboration with Ryan the other Ryan and Vella – not discussed here) were important in terms of introducing new materials and less emphasis upon image, and a sculptural presentation. The collaborative works were inventive and free from the self-imposed constraints of my usual work.



blindspot developed my research more than any other event during the period of the project. The problems throughout my research investigations were beginning to resolve.

The scale of the work.

This issue was finally resolved in *Black Box* and *Slide Projection*.

Method: *Black Box* and *Slide Projection*

The scale of *Black Box* was large, it was life-size and was the scale of the viewer. Equally, the image was life-size. With both components (box and image) at an equal scale and thus relating to the viewer; all problems associated with scale between the image/box/viewer were overcome.

Slide Projection also overcame these problems. The scale of the image was life-size and there was no

pillar/object subverting this scale. The pillar/object in effect, was the architecture of the cool store.⁹⁷

Result:

From this point on, I decided to scale the work at the scale of architecture. Meaning, I would determine its size by the space in which it was to be installed; then problems with the scale of the object and that of the space would not occur. As a result, the scale of the work dramatically increased. Having successfully contracted light industrial firms to construct smaller pieces, I felt confident to continue this practice with larger and more expensive works.

The photographic image.

My use of the photographic image within a pillar had often been questioned, as my attempts to make the photographic image three-dimensional had failed. In themselves, the images worked as images, and the pillars worked as sculptures.

Method: *Black Box*

The use of the reflected image in conjunction with the reflected image of the viewer achieved the desired result. These reflected images worked because the image consisted of both an element of reality and a representation; the viewer and a digital print. Over the course of my investigations, I have tried to make the photograph more than a representation; I have attempted to invest it with qualities associated with the real, through:

- the subject matter of the photographic print;
- combining a photographic print with a sculptural element;
- making the photographic print dependent upon light; and
- printing it life-size.

97

Interesting to note: the ratio of image:non-image of the work, was the same in *Black Box* (1998) and *Slide Projection* (1998).

Result:

Finally I acknowledged the photographic print could not achieve what I desired it to; I had disproved my initial research topic.⁹⁸ In late 1998 after *blindspot*, my research investigations through the photographic print came to a halt; I stopped taking photographs.

A reflection as image.

Black Box demonstrated the potential of the reflected image.

METHOD: *Black Box*

Contained two reflected images:

- the reflection of a digital print and (the naked torso)
- the reflection of a viewer. (person)

The two reflected images had quite different sources: one was fixed, the digital print, - the other transient, the viewer. The importance lay in the two reflections appearing as images on the same surface. As images they had the same existence and materiality, the only difference being that one was real.

Result:

Reflected image = image. This led me to the realisation that it was possible to create images that could be experienced, through reflecting an element of reality. All that was necessary was for the reflection to be as photographic as possible in terms of readability and legibility *ie.* a crisp image and an endless depth of field. The use of reflected image is significant as it is not the image itself, it is the transformation of the image which exists elsewhere.

98

The original research topic was 'The act of looking and the Photographic object'. My reluctance to let go of the photographic print, was because it signaled the failure of photography in regard to my research project.

The image constructed of light.

Throughout my investigations light has played a pivotal role in the construction of the photographic imagery. Within the photographic print, it was the manipulation of light, or its absence, that formed the negative; later, through the digital prints, light was the means of viewing the image.

Method: Slide Projection

Light and its absence formed an image of a silhouetted figure in a doorway. The projection of this image was a development from my research. The image which formed on the back wall of the cool store *in Slide Projection* was light; never before in my research investigations had the image's actuality been pure light.

Result:

This development was critical in terms of the research to follow. The image was now light.

CONCLUSION 1998

This period of research was important as it clarified the issues, ideas and artists important to my art practice, and enabled me to leave behind some of those no longer relevant.

The important research issues I have outlined below:

- the increasing scale of the work;
- the lack of the photographic image (from a photographic negative); and
- the image constructed from light.

INFLUENTIAL ARTISTS & THEORETICIANS (1998)

Walker Evans, Anish Kapoor, Edgar Lissel, Todd Hido & theoretician Francis Colpitt for his publication *Minimal art: the critical perspective*, University of Washington Press, Seattle, 1993.

1999 THE RESEARCH ISSUES

- 1 Overview of the curatorial project: *Liquid Evasions...flirting with the surface*.
- 2 Introducing an element of the real – sound.
- 3 Overview of artist-in-residence project: June-August.
- 4 A large-scale reflected image.
- 5 The moving shadow (absence of light).
- 6 Constructing an image to appear as a photographic representation.



Andrew Hurlé

Xograph 1 & 2 1998, inkjet print and glass, (exhibited *Liquid Evasions...flirting with the surface*)
100 X 100cm.

Liquid Evasions...flirting with the surface.

In March 1999 I co-curated an exhibition *Liquid Evasions...flirting with the surface* (Plimsoll Gallery, Hobart).⁹⁹ The introduction to this follows:¹⁰⁰

Liquid Evasions...flirting with the surface is based upon a common interest of the artists in the exhibition, in the methods and materials of layering and transparency within image-based disciplines and the subsequent abstraction many artists have adopted during the course of their art practice. Much of the work within this genre is reliant upon direct physical viewing, as documentation does not convey the necessary visual engagement and resulting experience.

⁹⁹ *Liquid Evasions...flirting with the surface* co-curated by Jessica Ball and Anjanette Shaw.

¹⁰⁰ See Appendix 3 for documentation of the exhibited work.

The methods and materials associated with layering and transparency extend towards a fascination with and seduction by the surface. Glass, perspex, silk, wax, paint, varnish and plastics lend themselves to experimentation and absorption with the materials themselves: the image becoming mediated by the surface. The image may lose priority, floating within or actually dissolving into the material object: the image becomes irrelevant, sometimes absent.

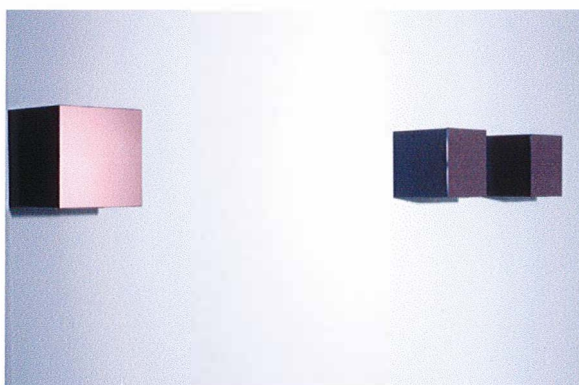
Floating, dissolving and concealed the (absent) image offers an invitation to flirt with the gaze and seduce the viewer. Through layering and transparency the work establishes an attraction, the visual engagement required maintains this teasing seduction resulting in a perception of the artwork which is based not in image, but in experience.

This curatorial project had no direct impact on the research but is indicative of my interest in the use of different means of constructing imagery and in the way the image relates to the surface.

Introducing an element of the real – sound.

The use of transmitted sound was an attempt to make the work more like a real experience, through the inclusion of real sound in conjunction with an image (reflection) of reality. The piece that resulted, was a re-working of *Baby-monitor* (1998).

Method: *Cry* (1999)



101

Jessica Ball

Cry 1999, three Leather covered boxes and three Baby-monitor units, (installation)

205 X 205 X 205cm.

The parent units of a baby-monitor unit were housed within maroon leather boxes with highly reflective copper-tinted glass panels on the front of each box. The parent units enabled the transmission of separate sets of sound and activity from the corresponding baby-units. The baby-unit's ability to pick up sound and transmit it to the parent units was good, but dependent upon the activity being sporadic rather than constant. The arbitrary nature of the transmitted sound concerned me somewhat. In response to the work I wrote:¹⁰²

As scrambled noises and static become illicit and forbidden rather than the mundane and passed-by; the viewers eavesdropping on the 'other' are confronted by their own image; to listen they must watch.

Result:

Cry was not successful, the work appearing contrived and bland. The placing of the parent units within the reflective boxes seemed at odds with the viewer looking at an image of him or herself. Later I realised the two elements of the work, sound and image should have been separate works. I abandoned sound as a means of introducing an element of the real within an artwork. This result was not the result I had expected.

Overview of Artist-in-Residence Project: June-August.

I was Artist-in-Residence at Highfield House, Stanley, North-West Tasmania, for the period June-August 1999.¹⁰³ I did not return to Hobart or my research for two months. Whilst the four site-specific sculptures¹⁰⁴

¹⁰² Ball, Jessica *Sublime Absence* catalogue p. 1. (smith+stoneley gallery, Brisbane 1999).

¹⁰³ The Residency was an Arts Tasmania Dombrovskis Wilderness Residency Grant. The Grants are available to emerging artists working in any artform.

¹⁰⁴ When making the work, a determining factor was the ever-present conservation issue, which I had to consider. These issues determined the look and appearance of much of the work completed. For example, the site-specific work *Captured*, relied upon metal pins being inserted into the grass to hold the work in place; because the original driveway existed beneath the grass, I

completed on the Residency bore no resemblance to my research project, the Residency did serve two purposes: a freedom to experiment with materials and a renewed objective overview of the research project. In conclusion, the Residency benefited the research project because it was so very different and allowed time for concentrating on other concepts.¹⁰⁵ On returning to Hobart, I produced the works for the exhibition submission; these are discussed below.

A large-scale reflected image.

I decided that the reflection of the viewer could be used to question and demonstrate how imagery is constructed.

Method: *Glass* (1999)

The advantages of using the reflection of the viewer are that the viewer acknowledges the reflection quickly; and an understanding of how the reflection was created is easily grasped. Using the viewer to demonstrate how images are created required a transient reflection.

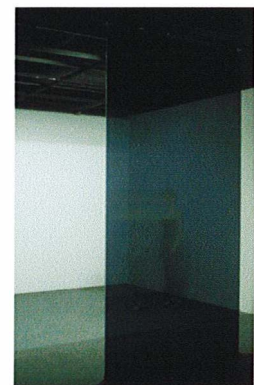
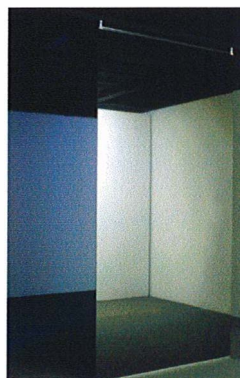


*Custom-made fittings,
Glass installation.*

A period of time was spent investigating reflective surfaces such as mirror glass, mirror perspex, mirror laminex, or metals and finishes, which could be applied to

was not able to insert the pins lower than depths specified by a conservator.

other surfaces. My previous work with glass lead me to investigate the range of tints available for glass. Within the range is a variety of colours and the depth of the tint varies from mirror tints (for privacy purposes) to subtle tints (UV protection). I chose SV10 Reflective Grey, for its mirror-like qualities, its dark grey tint and its one-way viewing capacity. Mirror-tinted glass possesses mirror-like qualities when the illumination is greater on one side of the glass than the other. When this is the case, one side of the glass has mirror-like qualities, the other has one-way viewing qualities. The scale of *Glass* was the scale of the gallery wall height. Its width sufficient for viewers to see their image in the mirror-side, without being aware of viewers on the one-way viewing side. Through the responses of the viewers *Glass* demonstrated how a representation requires the presence of the real to construct the image.



(left and right)

Jessica Ball

Glass 1999, Tinted Glass,

292 X 150cm.

(left image demonstrates the mirror-like qualities, the right image with viewer, the one-way viewing qualities)

Result:

This work resolved the problem of the way a reflected image can question the creation of images and did so in a manner that is easily and quickly understood by the viewer, without the reflective surface of the work assuming importance. The use of light to construct the

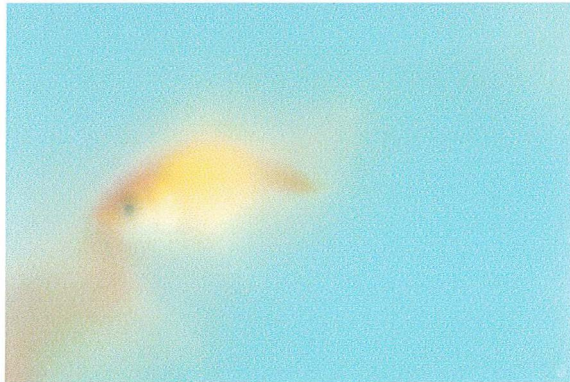
image (mirror-like qualities) is demonstrated but does not assume importance.

The moving shadow (absence of light).

Shadows (1997) and *Slide Projection* (1998) resolved the problem of constructing imagery through the absence of light. I decided to develop this research further by insisting that the subject of the image must be created by the shadow of the subject itself *ie.* the representation must be created by the real.

Method: *Fish* (1999)

The element of reality I chose for this research was the goldfish.



Jessica Ball

Fish 1999, Goldfish, Perspex tank, Box and seat. (detail)

This work is constructed of parts:

- the goldfish;
- the purpose-built tank;
- the light source;
- the box in which to house the above and
- the seat.

The goldfish were selected for colour, variety, and size. The 'gold' goldfish was chosen over a 'black' one as the colour of the shadow was then overtly the colour of the fish. A black fish would have produced a dark shadow without colour. The Comet goldfish variety produced the best shadows as they contained the most intense colour. The size of the fish was relatively small, this

allowed for a higher number of fish in the tank, this in turn meant the fish 'schooled', forming as a group of fish which moved together. The face of the fishtank was constructed with a semi-opaque perspex, a skylight material. This material reacts favourably when back-illuminated and possesses a unique depth-of-field. This means objects close to the material will appear in-focus; objects further back will be indistinct, and may not be visible. The face of the fish-tank, the image surface, is similar to the ground glass of a camera. By positioning a fluorescent tube behind the tank the light passes through the tank and the shadow of the goldfish forms on the face of the tank (the image surface). The image of the goldfish is created by the absence of light. As the goldfish swim in the water, so does the image of the goldfish. The fish, tank and accompanying fluorescent light source are housed within a white box the height of which is the gallery walls. This is positioned as close to the wall as possible while still allowing access to the work. As the work is contemplative the provision of seating allows for extended viewing times.¹⁰⁶



Jessica Ball

Fish 1999, Goldfish, Tank, Box and seat,

292 X 150 X 380cm. (seat 46 X 150 X 34cm)

106

Most gallery spaces provide seating to allow for extended viewing times, my provision of seating was for this reason, it was not in reference to the watching of moving imagery such as television. The placement of the image surface at 1m was in relation to the seating height.

Result:

Fish developed my use of the absence of light to create photographic-like imagery.

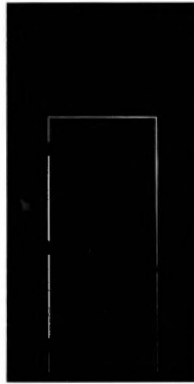
Constructing an image to appear as a photographic representation.

The imagery of *Glass* and *Fish* was created by reality, ie. the image of the person created by *Glass* closely resembled the image of the person we view in reality. In *Doorway* (1999) I attempted to construct a representation that resembled a photographic interpretation of reality, meaning the subject does not appear as it does in reality, it is constructed to appear as though the subject were photographed. This new research drew heavily on my previous work *doorway series* (1998) and acknowledged the ability of the camera to transform the appearance of reality.

Method: *Doorway*

Doorway is a representation of the life-size doorway; appearing as a minimal image consisting of blackness and a slit of light. It is constructed to appear as a photographic image.

The two materials from which it is constructed are painted MDF craftwood and light. The shape of a doorway was routed out from MDF as a 3mm gap; this creates the representation of a doorway. The surface of the MDF is disguised beneath black enamel paint, the surface of which is relatively anonymous; it appears to be neither paint, nor any other surface. The 3mm outline operates as the representation of a doorway when back-illuminated by two photographic studio lights with SuperGels: Light Bastard Amber and Pale Amber Gold fitted to the lights. These Gels colour the light a pale pink on the right-hand side of the doorway and a golden yellow on the left. *Doorway* was constructed to sit flush with the walls of the gallery, thereby emphasising it as an image and disguising its three-dimensional nature.



Jessica Ball

*Doorway 1999, MDF Craftwood, Enamel Paint and two lights sources with Supergels,
292 X 150cm.*

Result:

Doorway is a construction of reality to look like a representation of reality. This work differs from the previous research, which was a construction of reality to resemble reality.

CONCLUSION 1999

This period of research resolved the relationship between the two-dimensional image and the three-dimensional sculpture. The two-dimensional image was now produced by a three-dimensional apparatus, only the constructed image being viewed. The result of this development was that the three-dimensional element could be quite complex, for example, a fish-tank with light, but the viewed image should not hint at the image's construction.

The important issues that I resolved have been outlined below:

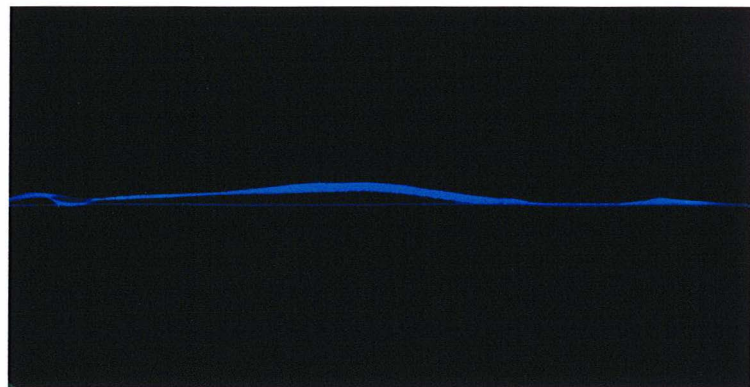
- the reflective image;
- the image constructed by the absence of light;
and
- the image (the representation) is constructed to appear as a transformation of reality.

INFLUENTIAL ARTISTS & THEORETICIANS (1999)

The artist Donald Judd & theoretician Geoffrey Batchen for his ideas on photography, as outlined in his publication, *Burning with desire: the conception of photography*, The MIT Press, Cambridge, Mass., 1997.

2000 THE RESEARCH ISSUES

- 1 The minimal photographic-like image.
- 2 Incorporating depth-of-field within a photographic-like image to resemble a photographic representation.
- 3 Surface as image – reflecting light.
- 4 The dark image (the absence of light).
- 5 The line.



Jessica Ball

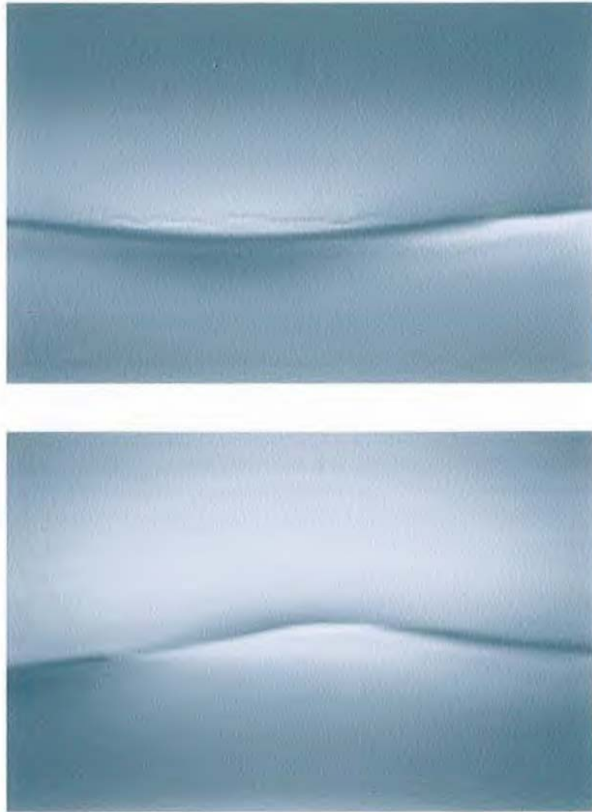
*Image from Blue Line series 1995, Chromogenic Print,
11 X 6cm.*

The minimal photographic-like image.

Doorway was minimal in its appearance, it closely resembled minimal photographic imagery I had investigated earlier in the research project (1997-1998). During 1999 the photographic-like imagery produced was more complex than previous work and it was appropriate to re-investigate minimal imagery in this new context of producing photographic-like imagery through a three-dimensional apparatus.

Method: Wave (2000)

Wave investigated the minimal image and movement (transient image) that was hinted in the earlier work *Fish*. The subject of the wave is the image of a wave forming and swelling.

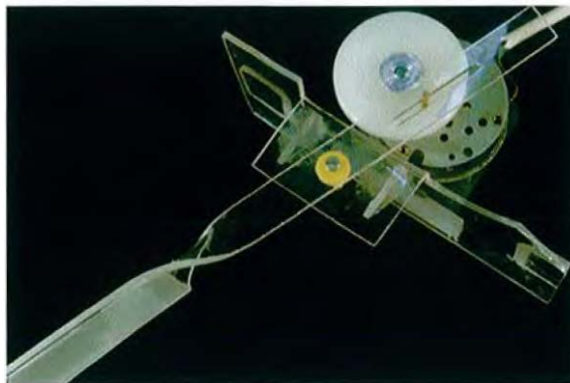


(above)

Jessica Ball

Wave 2000, MDF Craftwood, Perspex tank and Wave machine motor, (detail).

Wave was a significantly more complex work in its construction than anything previously undertaken. The outward physical appearance of *Wave* resembled *Fish* and *Doorway* but the means to producing the image, the wave machine, required many weeks of testing and trials. Although unseen the wave machine is the most important element of the work.



Wave machine motor

(paddle running diagonally bottom to top).

The other elements are a fluorescent light to back-illuminate the wave; a purpose-built water tank; the semi-opaque perspex and an MDF front panel, to sit flush on the gallery wall, similar to that used in *Doorway*. The wave machine creates the wave through a paddle moving backwards and forwards. The appearance of the wave is determined by speed of the wave machine motor, the depth of the water and its viscosity and the manner in which the wave hits the tank's sides. All of these factors had to be carefully considered in relation to one another. The image is created by light passing through the tank and forming on the perspex which is encased in the MDF panel. The image of the wave is the surface line of the water; the height of the light in relation to this line determines whether the wave is illuminated or in shadow. The final placement of the light in relation to the wave is the same height, ensuring that it is only the surface line that is in shadow; not the mass of water.



Jessica Ball

*Wave 2000, MDF Craftwood, Perspex tank and Wave machine motor,
292 X 150cm.*

Result:

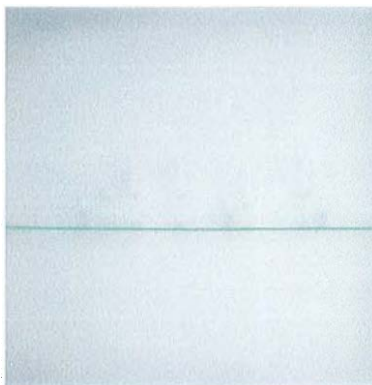
Wave successfully demonstrated the transient minimal image continually forming on the surface, while presenting a photographic-like image created by the real subject.

Incorporating depth-of-field within a photographic-like image to resemble a photographic representation.

The lens of a photographic camera incorporates an aperture which allows light to pass through the camera body to the light-sensitive film located at the back of the camera. This aperture determines how much light can pass through the lens and how this light will record on the light-sensitive negative film in terms of appearing in-focus. The research previous to this relied on the photographic-like image appearing in-focus with an endless depth-of-field. This work investigated producing an image with a limited depth of field.

Method: *Glasses* (2000)

A limited depth-of-field impinges on how the image will be 'read' by a viewer, due to the lack of information. As a consequence I determined that this image would require an extended viewing period in order that the image be fully comprehended. As a result, the image is constructed of a glass line (the green line) and empty glasses. My affinity with glass is not restricted to industrial sheets of glass; my collection includes Lalique glasses from the 1960s, Lalique object d'art, Italia glass and Alvar Alto designed glass vases. As a result, the glasses I utilised for this piece come from my own collection and some pieces I bought specifically for the piece. The arrangement of the glasses was as sets of pairs and trios, which created an elegant arrangement. Other than the glass line, it is primarily an image constructed of whiteness. The glasses appear more distinct from a distance, on closer inspection they fade into white.¹⁰⁷



Jessica Ball

*Glasses 2000, Perspex, Glass shelf, Lalique glasses and champagne glasses,
112 X 112 cm.*

The semi-opaque perspex was more fully utilised in *Glasses* than in previous work. Acrylic perspex can be bent into shape by warming the perspex and applying pressure. The use of the perspex in this work was as both 'image' surface and the frame. This work relies heavily on front-illumination, with the light passing through the perspex. The appearance of the image changes dramatically when back-illuminated or side-illuminated. The square format of this work and the following three works (*Light* (2000), *Dark* (2000) and *Appear* (2000)) mimics the square format of the medium-format camera.¹⁰⁸



Jessica Ball

Glasses 2000, Perspex, Glass shelf, Lalique glasses and champagne glasses, (detail).

¹⁰⁸

My preferred choice of camera is the Hasselblad medium-format camera. While much of my earlier photographic work (1997-98) did not utilise the full square negative; the means to the viewing the image, the ground-glass and viewing reality through this viewfinder, holds a particular fascination for me.

Result:

Glasses presents a minimal white photographic-like image with limited depth-of field. The image appears more distinct from a distance and fades on closer inspection. After completing this work, I was introduced to an image by William Henry Fox Talbot, *Articles of Glass*, Plate 4 in the original *The Pencil of Nature*.¹⁰⁹ I found the similarity between Fox Talbot's image and my own, quite startling.



William Henry Fox Talbot

Articles of Glass, Plate 4 in The Pencil of Nature,
Published 1844.

Surface as image – reflecting light.

Light (2000) was an attempt to construct an image purely from surface and light.

Method:

The use of light in this work, differs from previous research as, rather than the passage of light creating an image, it is its reflection. My previous research had revealed the possibilities and effects of reflective materials. Instead of choosing a material, which would be recognizable by the viewer, I decided to investigate materials which, were not so common and more directly addressed the issue of reflecting light. Sign-writers' reflective vinyl became my preferred choice as its purpose was to reflect light back at the person viewing it. Within reflective vinyls, there are some which, when

¹⁰⁹

Republished: *The Pencil of Nature*, DA CAPO Press, New York, 1969.

illuminated at 45°, reflect light at 90° and vice versa. These were not suitable, as they relied on the position of the light source, being in a particular relation with the viewer. My choice of the Ultra-Met. Silver Vinyl was due to its capacity to reflect light whilst creating an image of glittering/shimmering light. For this reason, it is positioned within the exhibition submission as the first work viewed; its basis is the means to the appearance of the majority of the work in the submission: light.



Jessica Ball

*Light 2000, Ultra-Met. Silver Vinyl,
112 X 112cm.*

Results:

Light produced an image of light by reflecting light in the direction of the viewer.



Jessica Ball

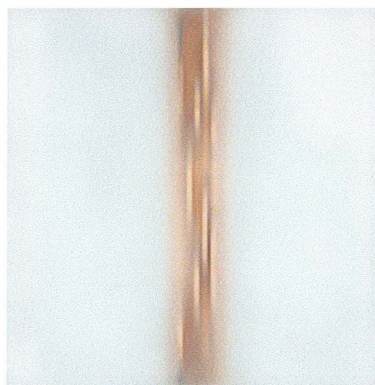
Light 2000, Ultra-Met. Silver Vinyl, (detail).

The Line.

It became apparent towards the end of this project, that the strong horizontal emphasis within the latter works, had replaced the vertical emphasis that existed in works, earlier in the project. To bring the project to a conclusion I felt it was necessary to complete a vertical work with the knowledge I had gathered over the previous year. It was my intention for this work to explore (and perhaps finalise) the image forming on the surface and dissipating as it receded.

Method: *Appear* (2000)

Copper was a material I had previously utilised for its reflective properties in relation to creating transient imagery. In this work, copper was used for these reflective properties, but the imagery that formed was not to be viewed. Bands of copper were glued over lengths of curved wood, the copper accepting this shape. The sides of the wood were painted a pink (Dulux - Bendigo Pink) which furthered emphasised the warmth of the copper and into which the copper receded when viewed. The copper was placed beneath perspex, like that in *Glasses* so that, in areas the copper touched the surface of the perspex, and in others receded. The strong vertical emphasis along with the forming and receding image suggested undulation.



(above and overleaf)

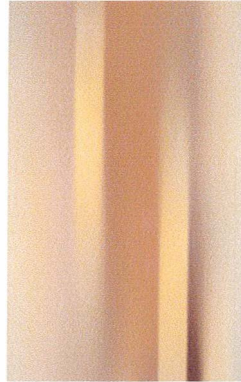
Jessica Ball

Appear 2000, Perspex, Copper and Paint, (detail overleaf)

112 X 112cm.

Results:

Appear completed the works in the project with an emphasis on light and whiteness.

**The dark image (the absence of light).**

Having completed *Fish* and *Light* it was essential that research be undertaken in the area of a dark image, which relied on the absence of light. This work drew heavily on the *houses at night* series and the appearance of *Glasses*. Several of the images from the *houses at night* series were exceptionally dark. These images requiring a certain light level and period of time for the eyes to register the dark blue hues of the objects, from the black of night.

Method: *Dark* (2000)

My approach to this work was to construct an image similar in appearance to the works *Glasses* and *Appear*; hence the construction techniques were similar. Rather than the semi-opaque perspex, the work required a dark tinted perspex. This was bent in the same manner so as to operate as both the 'image' surface and the frame. Black velvet was placed behind the perspex, to ensure the degree of darkness/blackness. Black velvet absorbs all light and therefore does not reflect light, it is often used in photographic still-life, as it is only material which will render the negative and subsequent print as a 'true photographic black'; meaning pure black, devoid of colour. In front of the velvet, are three black glasses on a shelf; these are placed to the extreme right. The glasses are not

apparent from a distance and merge with the darkness/blackness of the velvet.



(above and below)

Jessica Ball

Dark 2000, Perspex, Black Velvet and champagne glasses, (detail below)

112 X 112cm.

Results:

As the last work completed for this research project, it seemed appropriate that light played no role in the construction of the image.



CONCLUSION 2000

The work produced in early 2000 brought the project to a close. It was an exciting period of research, as the links between works past and present became apparent, and the submission of artworks resolved. The different methods to achieving imagery, from wave machine motors to reflective vinyls, would one year ago have seemed absurd. While the materials are diverse, the imagery is

conceptually similar: minimal photographic-like imagery. Much of the work in the submission of artworks does not document well, this affirming my belief in the image forming on the surface and continually asserting itself as a subject to be looked at.

I have outlined below the important issues that were resolved in 1999* and 2000; and that are demonstrated in the exhibition submission.

- the reflective image;*
- the image constructed by the absence of light;*
- the image (the representation) is constructed to appear as a transformation of reality;*
- the minimal photographic-like image;
- depth-of-field within a photographic-like image to resemble a photographic representation;
- surface as image – reflecting light;
- the dark image (the absence of light); and,
- the emphasis on the line within an image.

PART FOUR

CONCLUSION

This research project sought to establish the image in the viewfinder as the image of reality transformed through being viewed through a camera. This image is continually being formed and continually asserting itself as a subject to be looked at. The research project demonstrated this through photographic-like imagery that is characteristic of the image in the viewfinder. Presented hung on or in front of the wall, this imagery relied on a concealed, constructed three-dimensional apparatus. The results of this research project are demonstrated in the submission of artworks.

This investigation was initially undertaken through the photographic print and three-dimensional artwork. Results from this period were unresolved and did not demonstrate the proposed research topic.¹¹⁰ Following these investigations the relationship between the photographic print and three-dimensional artwork evolved to the degree whereby a concealed three-dimensional apparatus constructed the image. This style of imagery I termed photographic-like imagery.

The results of this research project reflect upon the means and methods of constructing and experiencing a representation: the image of reality. In a photographic print, the image of reality is distanced, we are removed from it, by time and place. In itself reality is a transient experience of images,¹¹¹ hence the perceived need for the photographic image. Yet for the image of a moment to have more importance than the experience of the moment

¹¹⁰ Unsuccessful methodology included: photographing the body to be looked at, photographing the interior to be looked at, photographing the absence of the interior, presenting a photographic print as a sculptural work, constructing shape and manipulating space through a photographic print, re-presenting the absence of the interior in an attempt to manipulate space, illuminated photographic imagery, illuminated photographic imagery in conjunction with a sculptural presentation and constructing an image from light and/or its absence.

¹¹¹ Within this research project 'reality' is considered as being a visual reality, the work *Cry* (1999) was an exception to this.

and possibly for its preservation by means other than a visual means, for example the written experience or recalled experience, is an aberration. For the image, the representation, does not and cannot possess the essence of the moment that necessitated the visual recording.

Within contemporary art of the last fifty years there has been a shift towards art which, results in an experience through a re-presentation of reality, not experience through representing reality. More recently there has been less disguise of this shift, for example, *The Physical Impossibility of Death in the Mind of Someone Living* (1991) by Damien Hirst. In this work, a complete tiger shark is suspended in a transparent solution of formaldehyde, and presented in a glass and steel frame.



Damien Hirst

The Physical Impossibility of Death in the Mind of Someone Living 1991,
tiger shark, glass, steel, formaldehyde solution,
213 X 518 X 213cm.

The assumption might exist that photography could not accommodate this shift towards imagery that results in an experience through re-presenting reality. The aim and significance of this research project was the attempt to produce imagery that achieves the above in a **photographic manner**. The exhibition submission of photographic-like imagery constructed by a three-dimensional apparatus, demonstrates a representation of reality, that is reality itself and as a result, continually asserts itself as a subject to be looked at and

experienced. In doing so it has proven, to my satisfaction, that the photographic print is a representation of reality that cannot equal the experience of the beauty of reality through the viewfinder or that of work that is constructed in reference to this process of viewing reality.

In conclusion my relationship with photography and the photographic print remains unchanged. My passion is for the image of reality through the viewfinder, in preference to the photographic print. In regard to work by others, my fascination with the power of the photographic print remains valid. However I do acknowledge that perhaps I am no longer a photographer, but an artist who is influenced by my background in photography.

LIST OF ILLUSTRATIONS

p.1

Jessica Ball

*Images from The Darkening Room series 1997, Chromogenic Prints,
50 X 40 cm.*

p.3

(left)

William Henry Fox Talbot

*Title page of The Pencil of Nature,
Published 1844.*

(right)

Edgar Lissel

Image from Raume (Spaces) series, Silver Gelatin Print. (detail)

p.6

Jessica Ball

*Image from Untitled series 1995, Screenprint on glass,
6 X 6cm.*

p.7

Jessica Ball

*Image from Untitled series 1995, Chromogenic Print,
6 X 6cm.*

p.8

Jessica Ball

*Image from Pink & Green series 1996, Chromogenic Print, box & glass,
75 X 20 X 10cm.*

p.9

Jessica Ball

*Images from Untitled series 1996, Chromogenic Prints, (detail)
72 X 20cm.*

p.10

Jessica Ball

*Untitled series 1996, Chromogenic Prints, glass and marble, (installation)
200 X 20 X 12 (each).*

p.17

Mary-Ellen Mark

Blind Children with Sighted Baby at the Special School for Blind Children No.5 Kiev, Ukraine, USSR 1987.

p.18

Merry Alpern

Images from Dirty Windows series 1995.

p.19

Merry Alpern

Images from Dirty Windows series 1995.

p.21

Sophie Calle

Image from Suite venitienne series 1983.

p.22

Sophie Calle

Image from Suite venitienne series 1983.

p.24

Sophie Calle

Image from Suite venitienne series 1983.

p.24

Sophie Calle

Image from Suite venitienne series 1983.

p.25

Walker Evans

Subway Portrait 1938-41.

p.27

Todd Hido

Untitled (#197-A) from House-Hunting series 1996-8, *Chromogenic Print*,

51 X 61cm.

p.29

Jessica Ball

I was looking back, to see if you were looking back 1996, *Silver Gelatin Print*,

25 X 12cm.

p.32*James Turrell**Catso (Blue) original 1967, Light Projection.***p.33***James Turrell**Wedgework III 1969.***p.35***James Turrell**Close Call 1992.***p.36***Giorgio Morandi**Still Life with Bold Lines 1931, Zinc Etching,
25 X 35cm.**Gwyn Hanssen-Piggott**Family, (1998), 24 hand-thrown and cast ceramic forms in Limoges translucent porcelain,
Dimensions variable.***p.37***Robert Irwin**Untitled 1963-4, Oil on canvas,
210 X 215cm***p.38***Robert Irwin**Untitled 1966-7, Sprayed acrylic lacquer on shaped aluminum,
152cm diameter.***p.39***Robert Irwin**Black Line Volume 1975-6.***p.40***Robert Irwin**Excursus: Homage to the Square³ 1998-2000, (detail)
Scrim with gel-wrapped fluorescent lights.*

p.42

Sol Le Witt

Wall Drawing #870 1997, *Acrylic paint*.

p.46

Anish Kapoor

Untitled 1990, *Fibreglass and pigment*,
250 diameter X 167cm.

p.47

Anish Kapoor

Turning the world inside out II 1995, *Chromed bronze*,
180 X 180 X 130cm.

p.48

Anish Kapoor

Untitled 1996, *Concrete*.

p.49

Donald Judd

Aluminum and black plexiglass 1986.

p.51

Donald Judd

Clear anodized aluminum and violet plexiglass 1969,
84 X 173 X 122cm.

p.52

Donald Judd

Copper and light cadmium red enamel on aluminum 1972,
92 X 153 X 153cm.

p.53

Anish Kapoor

White Dark III 1995, *Wood, fibreglass and paint*,
206 X 153 X 128cm.

p.55*Jessica Ball**Body on Carpet 1997, Chromogenic Print,
50 X 47cm.***p.56***Jessica Ball**Images from Mist series 1997, Chromogenic Prints,
50 X 33cm.***p.57***Jessica Ball**Journal Sketch, early 1997.***p.58***Jessica Ball**Journal Sketch, early 1997.***p.59***Jessica Ball**Images from Details series 1997, Chromogenic Prints,
50 X 33cm.***p.60***Jessica Ball**Journal Sketch, mid 1997.**Jessica Ball**Images from Detail Series 1997, Chromogenic Prints,
50 X 33cm.***p.61***Jessica Ball**Pair of Images from Details series 1997, Chromogenic Prints, fishing line and weight,
(installation and detail),
Dimensions variable.***p.62***Jessica Ball**Image from Shadows series 1997, Chromogenic Print, (detail on right)
50 X 33cm.*

p.63*Jessica Ball**Image from Shadows series 1997, Chromogenic print,
50 X 50cm.***p.65***Jessica Ball**Journal Sketches, late 1997.***p.66***Jessica Ball**Pillar 1997, Galvanised Steel,
145 X 25 X 25cm.**Jessica Ball**Pillar 1997, Galvanised Steel, Slide Projection and Light,
Dimensions variable.***p.69***Jessica Ball**Pillar 1998, Stainless Steel,
145 X 25 X 25cm.***p.70***Jessica Ball**Images from houses at night series 1998, Chromogenic Prints,
50 X 33cm.***p.71***Jessica Ball**Digital Images from houses at night series 1998, Digital Prints,
Dimensions variable.***p.72***Jessica Ball**Backseat 1998, Chromogenic Print,
50 X 47cm.*

p.72

Jessica Ball

Untitled 1998, *Chromogenic Print*,
50 X 47cm.

p.73

Jessica Ball

Images from houses at night series 1998, Chromogenic Prints,
50 X 33cm.

Jessica Ball

House Pillar 1998, *Galvanised Steel and Digital Print*,
120 X 12 X 100cm.

p.74

Jessica Ball

House Pillar (purple version) 1998, *Colourbond Roofing Metal and back-illuminated Digital Print*,
(detail on right of image viewed through slit)
165 X 21 X 100cm.

p.75

Jessica Ball

Images (green version) from houses at night series 1998, Chromogenic Prints,
50 X 33cm.

p.76

Jessica Ball

Image from doorway series 1998, Chromogenic Print, (detail on right)
50 X 33cm.

blindspot exhibition venue

180 Collins Street, Hobart, Australia.

p.78

(left to right)

Jessica Ball

Black Box 1998, *Black Box with reflective Laminate interior and back-illuminated Digital Print*,
(detail on right of digital print viewed through slit)
183 X 141 X 27cm.

p.78

Jessica Ball

*Image (complete) for Black Box 1998, Chromogenic Print,
Dimensions variable.*

p.79

Jessica Ball

*Copper Box 1998, Copper clad box and paint, (installation)
100 X 17 X 12cm.*

p.80

(left and right)

Jessica Ball

*Slide Projection 1998, (installation on right)
Dimensions variable.*

p.81

Jessica Ball

*Baby-monitor 1998, Baby-monitor unit parents' unit (detail)
Dimensions variable.*

p.81/2

Jessica Ball, Sarah Ryan & John Vella

*alibi 1998, Fishtank with two fish, alibi neon and television covered in white fabric, (details below)
97 X 70 X 31cm.*

p.86

Andrew Hurle

*Xograph 1 & 2 1998, inkjet print and glass, (exhibited Liquid Evasions...flirting with the surface)
100 X 100cm.*

p.87

Jessica Ball

*Cry 1999, three Leather covered boxes and three Baby-monitor units, (installation)
205 X 205 X 205cm.*

p.89

*Custom-made fittings,
Glass installation.*

p.90

(left and right)

Jessica Ball

Glass 1999, Tinted Glass,

292 X 150cm.

(left image demonstrates the mirror-like qualities, the right image with viewer, the one-way viewing qualities)

p.91

Jessica Ball

Fish 1999, Goldfish, Perspex tank, Box and seat. (detail)

p.92

Jessica Ball

Fish 1999, Goldfish, Tank, Box and seat,

292 X 150 X 380cm. (seat 46 X 150 X 34cm)

p.94

Jessica Ball

Doorway 1999, MDF Craftwood, Enamel Paint and two lights sources with Supergels,

292 X 150cm.

p.96

Jessica Ball

Image from Blue Line series 1995, Chromogenic Print,

11 X 6cm.

p.97

Jessica Ball

Wave 2000, MDF Craftwood, Perspex tank and Wave machine motor, (detail).

Wave machine motor

(paddle running diagonally bottom to top).

p.98

Jessica Ball

Wave 2000, MDF Craftwood, Perspex tank and Wave machine motor,

292 X 150cm.

p.100*Jessica Ball**Glasses 2000, Perspex, Glass shelf, Lalique glasses and champagne glasses,
112 X 112 cm.**Jessica Ball**Glasses 2000, Perspex, Glass shelf, Lalique glasses and champagne glasses, (detail).***p.101***William Henry Fox Talbot**Articles of Glass, Plate 4 in The Pencil of Nature,
Published 1844.***p.102***Jessica Ball**Light 2000, Ultra-Met. Silver Vinyl,
112 X 112cm.**Jessica Ball**Light 2000, Ultra-Met. Silver Vinyl, (detail).***p.101***Jessica Ball**Appear 2000, Perspex, Copper and Paint,
112 X 112cm.***p.103/4***Jessica Ball**Appear 2000, Perspex, Copper and Paint,
112 X 112cm.***p.105***Jessica Ball**Dark 2000, Perspex, Black Velvet and champagne glasses (detail below)
112 X 112cm.*

p.108

Damien Hirst

The Physical Impossibility of Death in the Mind of Someone Living 1991,
tiger shark, glass, steel, formaldehyde solution,
213 X 518 X 213cm.

BIBLIOGRAPHY

Alpern, M. *Dirty Windows*, Scalo, Zurich, 1996.

Alpern, M. *Shopping*, Scalo, Zurich, 1999.

Andrews, R., Turrell, J., Bruce, C., Henry Art Gallery, University of Pennsylvania & Institute of Contemporary Art *James Turrell: sensing space/essay Richard Andrews*, Henry Art Gallery, University of Washington, Seattle, 1992.

Barthes, R. *Camera Lucida*, Hill and Wang, New York, 1981.

Batchen, G. *Burning with desire: the conception of photography*, The MIT Press, Cambridge, Mass., 1997.

Bolande, J. 'Tumble, Sigh', *Art Forum International*, Vol 38 No.5, January 2000, pp. 8-89.

Bonetti, D. *see: A Journal of Visual Culture* 2:3, 'Closed Doors, Open Windows', 1996, pp.22-7.

Calle, S. & Baudrillard, J. *Suite venitienne/Sophie Calle. Please follow me/Jean Baudrillard.*, Bay Press, Seattle, 1998.

Canogar, D. *European Photography*, Volume 17 number 60 Issue 2, 1996, pp. 48-51.

Celant, G., Kapoor, A. & Fondazione Prada (Milan, Italy) *Anish Kapoor*, Thames and Hudson, London, 1996.

Colpitt, F. *Minimal art: the critical perspective*, University of Washington Press, Seattle, 1993.

Crary, J. *Techniques of the observer: on vision and modernity in the nineteenth century*, MIT Press, Cambridge, Mass., 1990.

D'Harnoncourt, A., Hopps W. & Philadelphia Museum of Art Bulletin *Etant donnees: 1, la chute d'eau, 2, le gaz d'eclairage: reflections on a new work by Marcel Duchamp*, Philadelphia Museum of Art, Philadelphia, 1987.

Diehl, C. 'Robert Irwin's Doors of Perception', *Art in America*, Vol 87 No. 12, December 1999, pp. 76-83.

Elwes, C. 'People Watching' *Art Monthly*, No. 234, March 2000, pp. 26-7.

Evans, W. & Thompson, J. L. *Walker Evans at work: 745 photographs together with documents selected from letters, memoranda, interviews, notes/essay* Jerry L. Thompson, Thames and Hudson, London, 1982.

Fried, M. *Absorption and theatricality: painting and beholder in the age of Diderot*, University of California Press, Berkeley, 1980.

Genocchi, B. 'Liquid Dreams' *Primavera 1997*, Museum of Contemporary Art Pty Ltd, Sydney, 1997.

Grundberg, A. 'House-sitting', *ArtForum International*, Vol. 36 No. 9, May 1998, pp.128-9.

Handford, M. *Where's Wally?*, Hutchinson Australia, Milsons Point, 1988.

Harrison, C. & Wood P. *Art in Theory, 1900-1990 - an anthology of changing ideas*, Blackwell, Oxford, 1992.

Holl, S. & Arc en reve centre d'architecture *Steven Holl*, Arc en reve centre d'architecture, Bordeaux, 1993.

Irwin, R., Ferguson, R. (ed.) & Museum of Contemporary Art (Los Angeles, California) *Robert Irwin/exhibition organized by Richard Koshalek and Kerry Brougher; with essays by Robert Irwin*, Museum of Contemporary Art, Los Angeles, 1993.

Judd, D. *Complete writings 1959-1975: gallery reviews, book reviews, articles, letters to the editor, reports, statements, complaints*, Press of the Nova Scotia College of Art and Design, Halifax, 1975.

Judd, D., Fuchs, R. H., Driessen, H. & Stedelijk Van Abbemuseum *Donald Judd*, Stedelijk Van Abbemuseum, Eindhoven, 1987.

Judd, D., Petzinger, R., Dannenberger, H. & Stankowski-Stiftung *Kunst + Design: Donald Judd = Art + design*, Cantz Verlag, Stuttgart, 1993.

Judd, D. & Waddington Galleries *Donald Judd*, Waddington Galleries, London, 1989.

Kastner, J. 'Lighting by Dan Flavin', *Art Monthly*, Issue No. 191, November 1995, pp. 6-8.

LeWitt, S. & Museum of Contemporary Art *Sol LeWitt Wall Pieces*, Museum of Contemporary Art Pty Ltd, Sydney, 1998.

Lundin, U. *European Photography*, Volume 19 No. 63 Issue 1, 1998, pp. 32-37.

Millin, L. J., (ed.) *James Turrell: Four Light Installations*, real Comet Press, Seattle, 1982.

Nauman, B., Van Assche, C. & Hayward Gallery *Bruce Nauman*, Hayward Gallery, London, 1998.

Osaka, E. *James Turrell Exhibited Works at Art Tower Mito*, Contemporary Art Centre, Art Tower Mito, Ibaraki, 1995.

Solnit, R. 'The Horizon of the Visible', *see: A Journal of Visual Culture* 2:3, 1996, pp. 18-21.

Sugimoto, H. & Kellein, T. *Hiroshi Sugimoto: Time Exposed*, Thames and Hudson, London, 1995.

Talbot, W. H. F. *The Pencil of Nature*, DA CAPO Press, New York, 1969.

Turrell, J., Brades, S. F., Taylor, C., Holborn, M., South Bank Centre & Hayward Gallery *Air mass/James Turrell*, South Bank Centre, London, 1983.

INFLUENTIAL TEXTS 1997-2000

Acconci, V., USF Art Galleries & Spirit Square Arts Center *Vito Acconci: the house and furnishings as social metaphor*, USF Art Galleries, University of South Florida, Florida, 1986.

Acconci, V. *Vito Acconci: A retrospective: 1969-1980*, Museum of Contemporary Art Chicago, Chicago, 1980.

Adams, D. & Staniszewski, M. *Dennis Adams: the architecture of amnesia/essay by Mary Anne Staniszewski*, Kent Fine Art, New York, 1990.

Aperture: optical allusions, Number 155, Spring 1999.

Archer, B. J., Vidler, A., Leo Castelli Gallery & James Corcoran Gallery *Follies: architecture for the late twentieth century landscape*, Rizzoli, New York, 1983.

Bachelard, G. *The Poetics of Space*, Beacon Press, Boston, 1964.

Baudrillard, J. *Simulations*, Semiotext(e), New York, 1983.

Biennale of Sydney (9th:1992) & Bond, A. *The boundary rider: 9th Biennale of Sydney*, The Biennale, Sydney, 1992.

Bond, A., (ed.) *Body: 12 Sept –16 Nov 1997*, The Art Gallery of New South Wales, Sydney, 1997.

Bourgeois, L. & Gorovoy, J. *Louise Bourgeois*, Bellport Press, New York, 1986.

Bourgeois, L., Weiermair, P. & Frankfurter Kunstverein *Louise Bourgeois*, Edition Stemmler, Zurich, 1995.

Buckland, G. *Fox Talbot and the Invention of Photography*, David R. Godine Publisher, Inc., Massachusetts, 1980.

Bucklow, C., *BlindSpot Photography*, Issue 8, 1996, pp. (unpaginated).

Button, D. & Pye, B. *Glass in Building: a guide to modern architectural glass performance*, Butterworth Architecture, Oxford, 1993.

Calder, A., Mulas, U. & Arnason, H. H. *Calder/Photographs and design by Ugo Mulas*, Thames and Hudson, London, 1971.

Colomina, B. *Privacy and Publicity: modern architecture as mass media*, The MIT Press, Cambridge Mass., 1994.

Colomina, B., (ed.) *Sexuality and Space*, Princeton Architectural Press, New York, 1992.

Conkelton, S., Messenger, A., Eliel, C. S., Museum of Modern Art (New York, N.Y) & Los Angeles County Museum of Art, *Annette Messenger*, Abrams, New York, 1995.

de Bastide, J. F. *The Little House*, Princeton Architectural Books, New York, 1996.

Gormley, A, Konsthall, M, Tate Gallery & Irish Museum of Modern Art, *Antony Gormley*, Tate Gallery & Irish Museum of Modern Art, Tate Gallery, London, 1993.

Grundberg, A. *Mike and Doug Starn*, H.N. Abrams, New York, 1990.

Henson, B. & Biennale di Venezia (46th:1995) *Bill Henson: XLVI esposizione internazionale d'arte la biennale di Venezia 1995*, AETA, South Melbourne, 1995.

Henson, B., Malouf, D. & Heyward, M. *Bill Henson: photographs*, Picador, Sydney, 1989.

Henson, B., Malouf, D., Schjeldahl, P. & Deutscher Fine Art *Bill Henson 1974-1984*, Deutscher Fine Art Gallery, Fitzroy, 1989.

Kern, S. *Eyes of Love – the gaze in English and French paintings and novels 1840-1900*, Reaktion Books, London, 1996.

Koop, S., (ed.) *Post Photography Post*, Centre for Contemporary Photography, Melbourne, 1995.

Lam, W. M. C. & Ripman, C. H. *Perception and Lighting as form givers of architecture*, McGraw-Hill, New York, 1977.

Nakata, Y. *The art of Japanese Calligraphy*, Weatherhill, New York, 1973.

Newton, H. *White Women*, Quartet, London, 1976.

Okamoto, T., Takakuwa, G. & Mitsumura S. S. *Shoji: The screens of Japan*, Mitsumara Suiko Shoin, 1961.

Opie, J., & Caiger-Smith, M., South Bank Centre, Hayward Gallery & Kunstverein Hannover *Julian Opie*, The South Bank Centre, London, 1993.

Pistoletto, M., & Kunsthalle B. & Wiener Secession *Ogetti in meno 1965-1966*, Kunsthalle Bern, Bern, 1989.

Pistoletto, M., Jonge, P., Fuchs, R. H. & Stedelijk Van Abbemuseum *Pistoletto: prima parte*, Van Abbemuseum, Eindhoven, 1986.

Reed, C., (ed.) *Not at Home – the suppression of domesticity in modern art and architecture*, Thames and Hudson, London, 1996.

Richardson, B., & Nauman, B. & Baltimore Museum of Art *Bruce Nauman: neons*, Baltimore Museum of Art, Baltimore, 1983.

Riley, T. & Museum of Modern Art (New York, N.Y) *Light construction/Terence Riley*, The Museum of Modern Art, New York, 1995.

Rowe, C. *The mathematics of the ideal villa and other essays*, The MIT Press, Cambridge, Mass., 1976.

Ruedi, K., (ed.) *Desiring Practice: architecture, gender and the interdisciplinary*, Black Dog Publishing, London, 1996.

Ruff, T. *Architectures of Herzog & de Meuron: portraits by Thomas Ruff*, Peter Blum, New York, 1995.

Rye, C. *The Turin Machine* catalogue (unpub.)

Stoichita, V. I. *A Short History of the Shadow*, Reaktion Books, London, 1997.

Wall, J. & Barents, E. *Jeff Wall: Transparencies*, Schirmer/Mosel, Munich, 1986.

Wall, J., Institute of Contemporary Arts & Kunsthalle Basel *Jeff Wall: Transparencies*, Institute of Contemporary Arts, London and Kunsthalle, Basel, 1984.

Weber, R. *On the Aesthetics of Architecture: a psychological approach to the structure and the order of perceived architecture, spaces and forms*, Aldershot Brookfield, 1995.

Weidner, M., (ed.) *Flowering in the Shadows: Women in the History of Chinese and Japanese Painting*, University of Hawaii Press, Honolulu, 1990.

Whiteread, R. & Lingwood, J. *House*, Phaidon Press in Association with Artangel, London, 1995.

Wichmann, S. *Japansime: the Japanese influence in Western Art since 1858*, Thames and Hudson, London, 1981.

Yates, S. A., (ed.) *Poetics of space: a critical photographic anthology*, University of New Mexico Press, Albuquerque, 1995.

Zelevansky, L. & Museum of Modern Art *Sense and sensibility: women artists and minimalism in the nineties*, Museum of Modern Art, New York, 1994.

The Focal Encyclopedia of Photography: Desk Edition, Focal Press, London, 1969.

CURATORIAL PROJECT

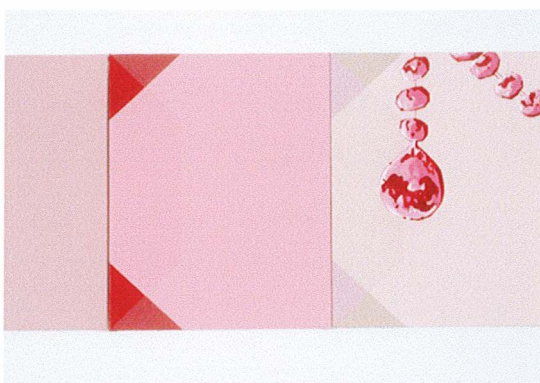
Liquid Evasions...flirting with the surface: the exhibited work.



Charlotte Bell

(title unknown) 1999, *Perspex, aluminium, translight prints, (not exhibited work)*

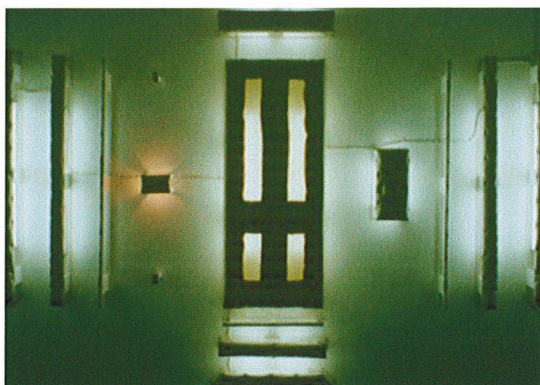
175 X 500, 100 X 100, 125 X 100cm.



Nadine Christensen

Sway 1997, *Oil and acrylic on canvas board, (detail)*

Dimensions variable.



Sione Francis

East Door 1997, *Mixed media, (detail of door...ways)*

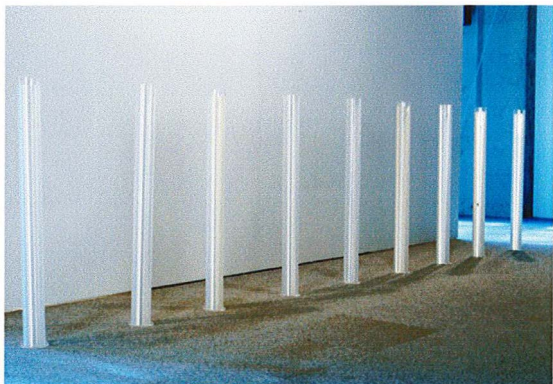
Dimensions variable.



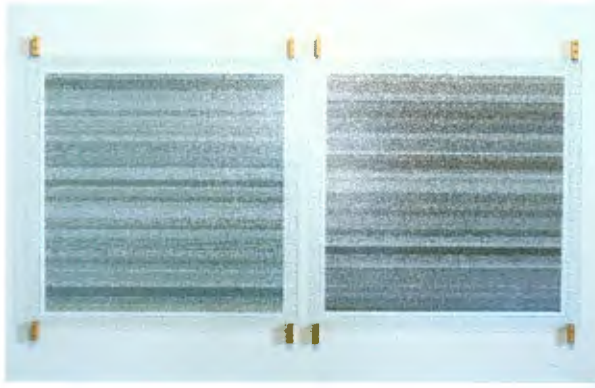
Andrew Gangoiti
post theory II 1999, Stainless steel cable,
390 X 45 X 49cm.



Helga Groves
Battles remembered and forgotten 1996, Silk and watercolour,
168 X 61cm.



Helga Groves
After Rain 1993, Perspex and monofilament line,
100 X 10cm (each).



Andrew Hurlé

*Xograph 1 and Xograph 2 1998, Inkjet print and glass,
100 X 100cm.*



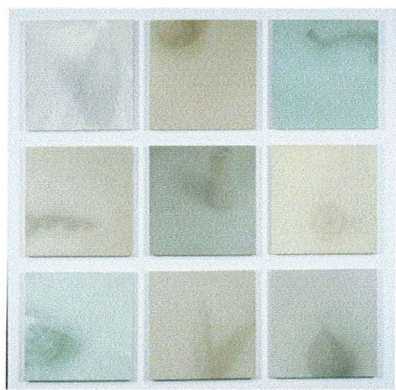
Glenys Jackson

*Flowers of Emptiness 1994, acrylic on fabric and board (detail)
25 X 24cm.*



Glenys Jackson

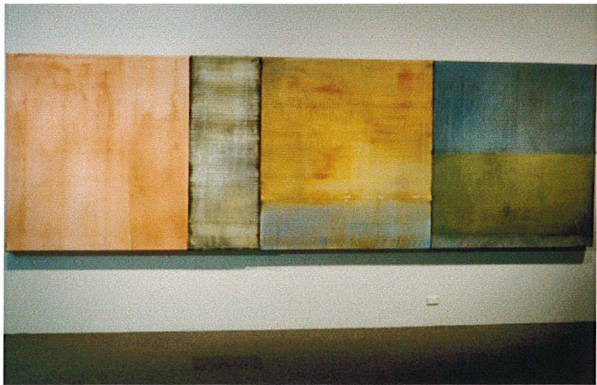
*White Cloud comes and goes 1998, Charcoal and pastel on tracing paper, (detail)
207 X 43cm.*



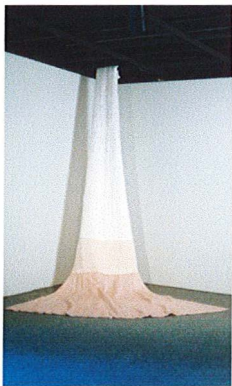
Megan Keating
Sequence 1998, Oil and wax on canvas,
50 X 50 (each).



Sarah Ryan
Still 1999,
One 3D lenticular photograph, 160 X 105cm,
Four 3D lenticular photographs 41 X 51cm (each).



John Vella
Blind 1998, Acrylic on canvas over four vinyl 'mini-blinds'
163 X 600 X 15cm.



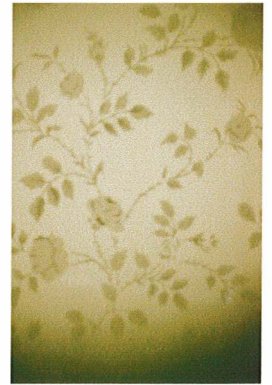
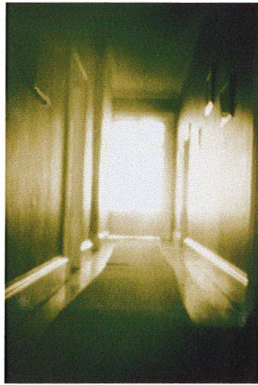
Louiseann Zahra
Spread 1997, nylon, thread and wadding,
500 X 300 X 250cm.

ARTIST-IN-RESIDENCE: The work.

In the initial stage of the Residency most time was spent photographing Highfield House and reading the available paperwork regarding the history of the House. This resulted in my 'feeling at home' at Highfield. Through this process of documenting the House I came to appreciate the immediate details the eye was drawn to; the peeling wallpaper, the marble fireplaces etc.

After several weeks I came to the realisation it was not these obvious elements that should have further attention drawn to them, they caught the eye quite easily. I began to observe more closely the transient elements of Highfield, the elements that would often go unnoticed. In conjunction with this decision, I based myself outside the House; my preference was for the gardens, the external architecture and the outbuildings.

Having read the records of the House written in the 19th century, I became aware of the history behind Highfield; this informed my sense of being at Highfield, I had a context and history into which to place myself. My responses and emotions to this, were extensively noted in my journal on a day-to-day basis.



Jessica Ball

Untitled pin-hole images (1999), *Chromogenic prints*.

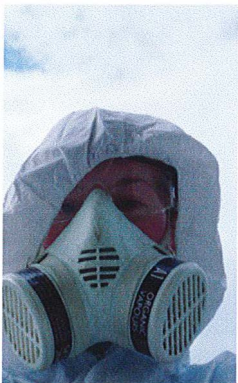


Tree Shadow

Observing the transient elements, the sun and resulting shadows, I became acutely aware of the fact that often the shadow was more beautiful than the actual object, this was the inspiration for two works *Tree Shadow* and *Tracery*. Using a weed killer product called 'Round-Up' I traced the outline of the shadow cast by the trees alongside Highfield House.



Tree Shadow 1999, Shadow of Tree and bare earth in the shape of the shadow. (documented several months later)
'dressed to kill', dressed to utilise the weed-killer product 'Round-Up'. (below)

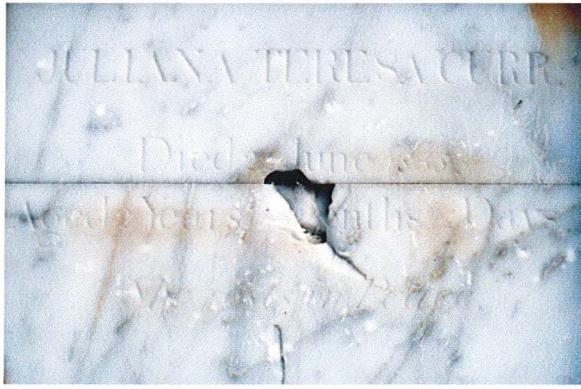


for Juliana Curr

My sense of time and place at Highfield was the inspiration for the work, *for Juliana Curr*. Standing in front of the Funerary Monument for Juliana, I was aware of the interruption I caused.

for Juliana Curr 1999.





Funerary Monument

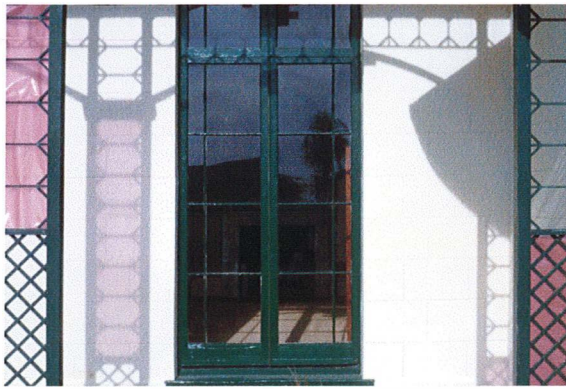
for Julian Curr in the surrounds of Highfield House.



for Juliana Curr 1999, Marble, mirror and text. (gallery version reflecting gallery lighting)

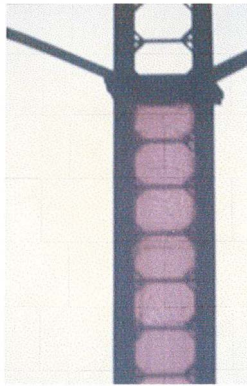
Tracery

Having observed the exterior of Highfield House, I came to realise it was the shadow of the tracery that held a fascination for me. Working with red translucent material I produced pink shadows of the tracery.



Jessica Ball

Tracery 1999, Red material and sunlight. (detail below)



Captured

The final work *Captured*, was in response to the manner in which the tourists (transient in nature) observed Highfield. They appeared to only observe Highfield House, the Nut (a geological monument) and the township of Stanley through the lens of a camera or video-camera, through a mediated image; they became like people with cameras for eyes.



Captured 1999, Mounted disposable cameras.

jessica ball
1/143 collins st hobart tasmania (03) 6236 9927
date of birth 31.10.1974

Education

Current
-1997 Doctor of Philosophy
Research Field: Photography
Centre for the Arts University of Tasmania

1996 Bachelor of Fine Arts with First Class Honours
Centre for the Arts University of Tasmania

Solo Exhibitions

1999 *Sculptures*
Highfield House Stanley

Collaborative Exhibitions

1998 *blindspot*
Jessica Ball Sarah Ryan & John Vella
180 Collins Street Hobart

Group Exhibitions

1999 *Fall and Cry*
Foyer Space Hobart

Solitude
Carnegie Gallery Hobart

Sublime Absence
smith+stoneley gallery Brisbane

1998 *CAST Members Exhibition*
Contemporary Art Services Tasmania Gallery Hobart

1997 *Primavera*
Museum of Contemporary Art Sydney

Off the Wall - Pivot
Sidespace Gallery Hobart

1996 *Hons* - Graduating exhibition
Plimsoll Gallery Hobart

Scented Shadows
Entrepot Gallery Hobart

Without Trace
Couch Culture Art Space Hobart

1995 *Kicking the Pig*
The Long Gallery Hobart

No Vacancy : Temporary Galleries Project
a Hobart City Council and (NAVA) initiative

Pentimenti
Battery Point Community Centre Battery Point

Beep 'n'Click
Entrepot Gallery Hobart

blue
Entrepot Gallery Hobart

Trevor
The Long Gallery Hobart

1994 *The Window*
Fine Arts Gallery Hobart

Professional Activities – curator

2000 6=9
Emerging Curator Programme
Contemporary Art Services Tasmania Hobart

Elected Member - Board
Contemporary Art Services Tasmania (CAST) Hobart

1999 *Liquid Evasions ... flirting with the surface* (co-curator)
Plimsoll Gallery Hobart

Exhibition Development Fund Grant (CAST)
(exhibition: 6=9)

1998 *InHouse* (co-curator)
Entrepot Gallery Hobart

Elected Representative - Gallery Committee
Entrepot Gallery Hobart

1997 *InHouse* (co-curator)
Entrepot Gallery Hobart

Exhibition Development Fund Grant (CAST)
(exhibition: *Liquid Evasions ... flirting with the surface*)

Elected Representative - Gallery Committee
Entrepot Gallery Hobart

1996 Member - Gallery Committee
Couch Couch Gallery Hobart

Elected Representative - Gallery Committee
Entrepot Gallery Hobart

1995 Attended Contemporary Art Services Tasmania (CAST)
Professional Development Seminar: 'Idea to Entity'
a comprehensive approach to curating exhibitions

Professional Activities – artist

1999 Pat Corrigan NAVA Grant
(exhibition: *Fall and Cry*)

Arts Tasmania ArtsBridge Grant
(exhibition: *Sublime Absence*)

alibi temporary art site project – July 1999
9 Main Road Stanley

TV Interview: 'Solitude'
ABC Arts Show

Young Tasmanian of the Year Nomination
MBF Arts Category

1998 Arts Tasmania/Australia Council
Dombrovskis Wilderness Residency Grant for 1999

1997 Australian Post-Graduate Award Research Scholarship
University of Tasmania (1997-2000)

Participated in LOUD - a National Media Festival of Youth
Culture & the Arts
Images reproduced at the LOUD World Wide Web site:
<http://www.abc.net.au/loud/artists/ball.htm>

Radio interview: ABC Radio National
Triple JJJ

Employment

Current
-1997 Part-time Lecturer Photography Studio
Centre for the Arts University of Tasmania

Collections

Artbank Sydney
Private Collections

Publications

Work Reproduced

1997 *Untitled series* 1996
Chromogenic prints
Reproduced in *Siglo 8* (1997) pages 5, 14, 15, 47 & 48

1996 *Untitled series* 1995
Screenprints on glass
Reproduced in *Siglo 5* (1996) front & back cover & page 3
One image reproduced at the magazines World Wide Web
site:
<http://www.utas.edu.au/docs/siglo/>

Commentary

1999 Andersch, Joerg *The Saturday Mercury* 7th August
Review of *Solitude*

Klaosen, Diana *PhotoFile* no. 56

[unnamed writer] *Circular Head Chronicle* July 14
(alibi temporary art site project)

[unnamed writer] *The Advocate* June 28

[unnamed writer] *Circular Head Chronicle* July 28

1998 Carter, Melissa *ArtLink* vol 17 no 4

Klaosen, Diana *RealTime* Dec 98/Jan99
Review of *blindspot*

Andersch, Joerg *The Saturday Mercury* Sept ember 26
Review of *InHouse*

1997 O'Toole, Phil *eyeline* summer 1997/8 number 35
Review of *Primavera*

Mendelssohn, Joanna *The Australian* Sept ember 2
Review of *Primavera*

[unnamed reviewer] *The Sydney Morning Herald* September 5
Review of *Primavera*

[unnamed reviewer] *The Australian* September 12
Review of *Primavera*

Andersch, Joerg *The Saturday Mercury* October 4
Review of *InHouse*

Genocchi, Benjamin 'Liquid Dreams'
Primavera 1997 catalogue p. 8-9

1996 Knights, Mary *Scented Shadows* catalogue p. 9-10

Andersch, Joerg *The Saturday Mercury* August 3
Review of *Scented Shadows*

Broughton, Lindsay *CAST 8* (1996)
Review of *No Vacancy* project

Klaosen, Diana *Imprint* vol 31 no. 3

Klaosen, Diana *Imprint* vol 30 no. 4

Andersch, Joerg *The Saturday Mercury* June 17
Review of *blue*

EXHIBITION DOCUMENTATION



